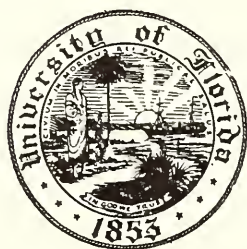



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A Manual
of
Speech Correction
On the Contract Plan

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of
Speech Correction
On the Contract Plan

by
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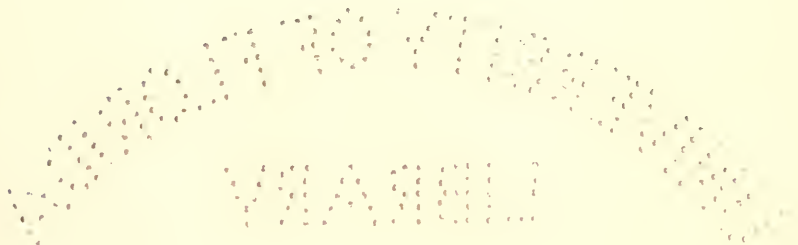
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TO MY PARENTS

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Acknowledgment

I WISH to thank Dr. E. George Payne, Assistant Dean of the School of Education of New York University, for his interest in the preparation of this work, and for his encouragement.

It is with pleasure that I express my gratitude to Dr. Letitia Raubicheck, Director of Speech Improvement in the New York City Schools, for reading the manuscript, for testing the practical value of the contract method in her experimental speech clinic at New York University, and for her unfailing helpfulness and valuable suggestions.

I should like also to acknowledge my indebtedness to Dr. Dorothy Mulgrave, of the School of Education of New York University, for reading the manuscript, for using the contracts in one of her speech clinics, and for her many helpful suggestions.

Finally, I wish to express my thanks to my students, whose enthusiastic reception of the contract method gave me the confidence to put it in book form.

RUTH B. MANSER.

Editor's Introduction

THE growth of transportation and the development of communication, particularly the radio, have unquestionably placed a premium upon uniformity of expression and have led to a passion for correct enunciation and the elimination of the common defects which were regarded as natural and even unavoidable only a few years ago. Some of these defects are the result of foreign influence, others, such as lisping, are due to a physical condition, and still others are emotional in origin. There is a growing realization throughout the country that corrective measures must be taken if speech is to be efficient.

This realization of the need for speech improvement has made new demands on the writers of textbooks, and the number of new titles recently placed on the market indicates the determination of the specialists in the field to do their part to meet the increasing public demand. The texts, however, have generally been of the conventional type and have not taken full account of the newer developments in the science of education and the accepted principles of learning. After all, learning is an individual matter and is achieved by the learner as a result of his own efforts. The ideal text, therefore, is one that diagnoses the difficulties, defines the methods, and sets the task for the individual for his own improvement.

A Manual of Speech Correction on the Contract Plan is outstanding in that it conforms to the psychology of learning by providing definite tasks for the student. He is thus enabled to discover his needs and measure his own

progress. The nature of the Manual guarantees that it will prove to be not only superior to other texts but invaluable for all classes where the correction of speech defects is stressed.

E. GEORGE PAYNE.

Contents

	PAGE
EDITOR'S INTRODUCTION	ix
FOREWORD	xv
THE CONTRACT METHOD.	xvii

PART I

CHAPTER

I. THE PHYSIOLOGY OF THE VOCAL MECHANISM.....	3
The larynx	3
The trachea.	4
The bronchi.	4
The lungs.	5
The diaphragm	5
Breathing process	5
Resonance	6
II. VOICE PROBLEMS	9
Characteristics of a pleasing voice.	9
Changing the pitch	10
Breathiness.	10
Throatiness.	11
Hoarse voice	12
Nasality	12
Denasalization	13

PART II

III. PHYSIOLOGY OF THE SPEECH MECHANISM.	17
Organs of articulation	17
Active organs of articulation	18
The soft palate	19

IV. THE SOUNDS OF ENGLISH.	20
Vowels.	20
Front vowels	22
Mid vowels.	25
Back vowels	26
Diphthongs.	29
Rising diphthongs.	29
Falling diphthongs.	30
Consonants.	30
Lip consonants	32
Teeth-lip consonants.	33
Teeth-tongue consonants.	33
Front of tongue consonants.	34
Sibilant fricatives	35
Mid-tongue palate sounds	37
Back-tongue palate consonants	37
The aspirate	39
V. STRONG AND WEAK FORMS	40
VI. INTONATION.	43
VII. SPEECH PROBLEMS.	47
VIII. FUNCTIONAL DEFECTS	50
Defective phonation.	50
Careless speech	51
Foreign accent	53
Inorganic lisping.	56
IX. ORGANIC DEFECTS.	59
Malocclusive lisping	59
Tongue-tie	60
Cleft palate.	61
X. EMOTIONAL DISORDERS.	63
Neurotic lisping.	63
Hysterical aphonia.	63
Cluttering	64
Stammering.	64

PART III

EXERCISES	73
Relaxation exercises	73
Tongue exercises	73
Lip and jaw exercises	74
Voice exercises	75
Ear-training exercises	76
Exercises for the correction of careless speech	77
Exercises for vowels	79
Exercises for diphthongs	89
Exercises for consonants	95
Exercises for the correction of cognate substitutions	127
CONTRACTS	133
Breathiness	133
Hoarse voice and throatiness	147
Nasality	165
Denasalization	181
Foreign accent	201
Lisping	237
Stammering	265
Defective phonation	297
APPENDIX	317
Pronunciation list	319
Pronunciation key	322
Bibliography	325
INDEX	327

Foreword

THE systematic correction of the speech defects of adults is a comparatively recent development. The usual speech correction manuals are, therefore, geared to the comprehension and needs of the young child. It is assumed that all exercises will be done in the presence of the teacher and that the assignments will follow the pages of the text.

With adolescent or adult students, however, a different technique is desirable. In the first place, it is essential that responsibility for correction should rest with the student—and that, therefore, he should be encouraged to use his own initiative and to advance as rapidly as possible. The contract plan which forms the second part of this book provides both the stimulation and the procedure for this type of individualized action. By breaking the entire corrective program into small work-units and by providing concrete evidence of progress through the plan of checking items on the general contract sheet, Miss Manser has outlined a progressive technique which will be welcome to teachers of adolescent and adult students.

The practical value of this set-up has been tested both in Miss Manser's own clinics at New York University and also in the demonstration clinic which I conducted there in 1933-34. The definite outline of progressive units made it possible for the teachers-in-training to progress with their students along sound lines. The tests were administered by the director of the clinic, who was enabled to check the achievements of both student and teacher-in-training.

I heartily recommend this modern manual to all teachers of speech correction who are working with adolescent or mature students.

LETITIA RAUBICHECK.

The Contract Method

THE contract method for the correction of speech defects is an adaptation of the Dalton contract plan. The purpose of this plan is:

1. To break up a complicated procedure into short, teachable units.
2. To motivate the work by showing the student concretely the steps necessary for correction.
3. To give a clear idea of the work to be covered.
4. To place the responsibility for correction on the student.

A series of these contracts or units, covering all steps necessary to incorporate a correct production as an automatic response, is arranged in order of difficulty. In each series there is a general contract that indicates all the steps necessary for correction, and individual contracts that have for their objective the successful performance of each of these steps.

The author has found the contract method to be very effective for the reason that students work more willingly, intelligently, and successfully when a definite objective exists and when they can feel that with the completion of each contract they have progressed one step further toward their goal.

How to Use the Contract Method

The instructor should first make a careful diagnosis of the student's speech. Then the general contract should be given out, and the plan explained. Contract 1 should

be assigned at the same time. It may be wise at first to read over the Procedure, Caution, Practice Material, and Test with the student to make sure that he understands exactly how to go to work. (This step, however, will not be necessary after the first few contracts.) The student should then do the exercises suggested in the procedure and practice material, asking the instructor to give him the test when he feels competent to fulfill the requirements laid down by the objective. If the student passes the test, he may begin to work on the following contract; if not, he should be told wherein he has not fulfilled the conditions of the objective, and should be advised to continue his practice and return later for the test. In order to prevent the student from becoming discouraged by having to repeat the same contract too many times, extra contracts (1A or 1B, for instance), with the same objective as the original contract but with more detailed procedure and different practice material, have been provided. This extra material makes the student feel that he has advanced further along the road to correction, even though the goal remains the same.

If the student has two or more defects, as is so often the case, it is well to attack one at a time. If one defect happens to be stammering, this should be dealt with first, for it is unwise to hamper the stammerer by making him concentrate on individual sounds.

Aids to Pronunciation

Three different systems of indicating pronunciation have been used in this text: the diacritical markings given in Webster's New International Dictionary, the symbols of the International Phonetic Alphabet, and a key word about whose pronunciation there can be no doubt. A pronuncia-

tion key has been provided in the Appendix (page 322) for the benefit of those students who are not familiar with the phonetic symbols. These precautions have been taken in order that there may be no misunderstanding of pronunciation on the part of the student.

PART I

CHAPTER I. THE PHYSIOLOGY OF THE VOCAL MECHANISM

CHAPTER II. VOICE PROBLEMS



CHAPTER I

The Physiology of the Vocal Mechanism

HAVE you ever stopped to consider how many processes have to be carried out when you utter a single sound? Take, for example, the exclamation "Oh!" Something startles you, and your immediate response is "Oh!" It takes no more than a second to say the word, yet many processes have to be completed in order to produce that one sound. You may be interested in tracing the various steps that have to be taken in order to make a given sound. First, however, it will be well for you to become acquainted with certain physiological terms.

On the accompanying diagrams (Figures 1 and 2), locate the following: larynx, trachea, bronchi, lungs, chest cavity, abdominal cavity, diaphragm in inhalation, and diaphragm in exhalation.

The larynx. The larynx, commonly known as the voice box, contains the vocal bands. These vocal bands convert the breath into tone. The larynx is situated at the top of the trachea, and is easily located. Place your fingers on the lump known as the Adam's apple. With the fingers placed on that spot, say "Oh." Do you feel the vibration caused by the rapid movement of the vocal bands? Now whisper "Oh." Note that there is no vibration.

When sound is to be made, the vocal bands are approximated, and the air passing over them causes the bands to vibrate. In ordinary breathing, or in whispering, however, the vocal bands are swung apart so that the air may pass through freely. The larynx is protected at the top by the

epiglottis, which forms a little trapdoor that is kept open for breathing but that closes in the act of swallowing, in order to prevent food from entering the windpipe and causing choking.

The trachea. The trachea, or windpipe, is the tube that carries the air between the larynx and the bronchi, the two

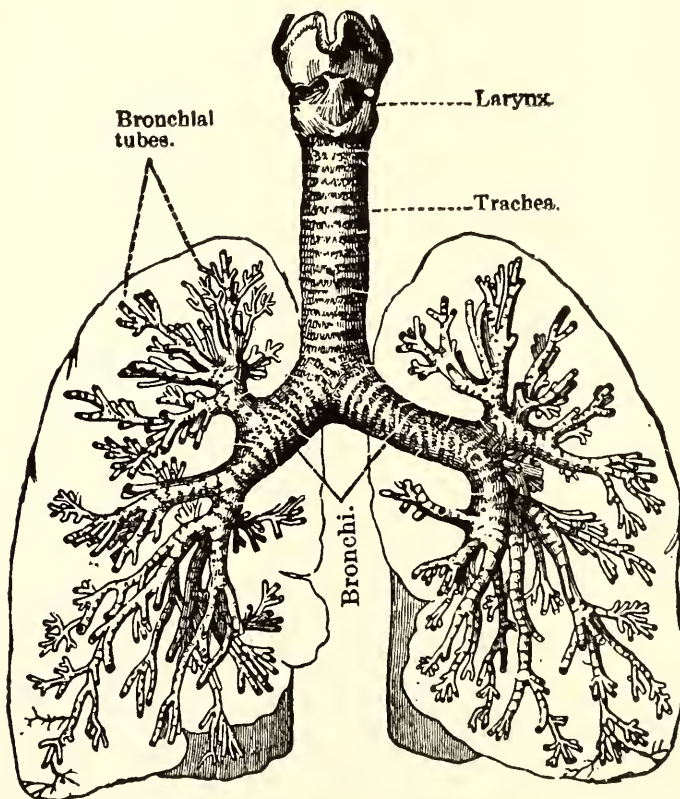


Fig. 1.—Trachea and Connections.*

main bronchial tubes. It is about four inches in length, and lies partly in the neck and partly in the chest cavity.

The bronchi. The bronchi are the two tubes into which the trachea divides. The branches of these two main bronchial tubes spread out from the main source like the roots of a tree, and the smallest ones end in the tiny air

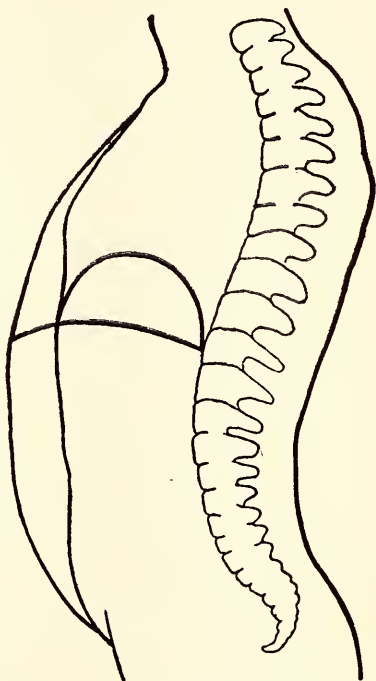
* From Eddy's *Textbook in General Physiology and Anatomy*, copyright. Used by permission of American Book Company, publishers.

cells of the lungs. These air cells are known as pulmonary sacs.

The lungs. The lungs are two spongy, slate-colored, vascular organs, in which the blood receives the supply of oxygen. They are pear-shaped and larger at the bottom than at the top.

The diaphragm. The human trunk is composed of two cavities: the thorax, or chest cavity, and the abdominal cavity. These are separated by the diaphragm, a dome-shaped membrane, which acts as the floor of the chest cavity and as the roof of the abdominal cavity. In exhalation, you will observe, the diaphragm extends well up into the chest cavity, but in inhalation, it is drawn down and flattened out, thus increasing the size of the chest cavity. The abdominal muscles are used to control the movements of the diaphragm; hence, both the abdominal muscles and the diaphragm are very important factors in the breathing process.

Breathing process. Now trace on the diagram in Figure 1 the course of the inhaled air as it proceeds to the lungs. The air is taken in through the nose and mouth. It goes first to the pharynx, or throat; and from there, to the larynx. From the larynx it goes to the trachea, or windpipe. From the windpipe it goes to the bronchi; thence, into the smaller and smaller bronchial tubes; and finally, into the pulmonary sacs, or air cells of the lungs.



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Fig. 2.—The Bellows.

Something has to be done to expand the chest cavity to make room for the air that is rushing in to fill the air cells of the lungs. This is provided for by the expansion of the intercostal and the abdominal muscles and by the flattening out of the diaphragm. (See Figure 2.) This action takes place simultaneously with the intake of the breath. The entire process is known as inhalation.

In exhalation, the chest cavity is decreased in size by the contraction of the abdominal and the intercostal muscles and by the consequent pushing up of the diaphragm. Hence, the air is forced to go out of the pulmonary sacs, back through the bronchial tubes to the bronchi, then to the trachea, and finally to the larynx. (See Figure 1.) Here the vocal bands come close together, and the air passing over them causes them to vibrate and make tone. This tone is reënforced, or given resonance, by the walls of the throat, nose, mouth, and head cavities, and is finally shaped into the desired sound by the organs of articulation.

Resonance. The tone produced by the vibration of the vocal bands does not reach the ear until the sound has been strengthened and reënforced. This reënforcement of tone is known as resonance, or the act of sounding again. The walls of the throat, mouth, nose, and head cavities act as resonators, which increase and beautify tone.

Breathing Exercises

1. Lie flat on the floor, or on a bed. Relax completely. Place one hand on the waistline and one on the abdominal muscles. Breathe naturally. Notice that in inhalation the lower part of the chest cavity and the abdomen expand and that there is very little movement of the upper part of the chest. This is due to the fact that the lungs are much larger at the bottom than at the top.

2. Stand erect. Place your hands as before. Inhale and exhale. Be careful that the lower part of the chest and the

abdomen expand and contract, and that there is little activity of the upper chest.

3. Stand erect. Place your hands as before. Inhale; then push the breath out on the sound *oh*, intoning the sound and holding it as long as you can comfortably do so. Be sure to push the tone out steadily, using the abdominal muscles. Inhale again (through both mouth and nose); then send the breath out steadily on the sound *ah*. Inhale and exhale, sending the breath out steadily on the vowels and diphthongs of the following words:

lone	lawn	mat	sign	run
foot	car	see	bid	now
moon	ray	let	word	boy

4. Stand erect. Place one hand on the chest and one on the abdominal muscles. Inhale, and as you exhale, push all the air out suddenly on the sound *oh*, thus giving the effect of an explosion. The push with the abdominal muscles should be so forceful that the wall of the upper chest will be lifted up by the sudden impact of the air from below. Do the same with the other sounds given above, practicing on the round and open sounds first, until you are sure of the breathing.

5. Stand erect. Place the hands as in Exercise 4. Inhale and exhale, prolonging the sound *oh* while you count to two mentally, and then exploding the sound. In this case, the sudden push with the abdominal muscles should come at the end of the tone.

6. Stand erect. Place one hand on the abdominal muscles and the other on the waistline. Inhale, and say *one*. Inhale again, and say *one-two*, pushing a little farther in with the abdominal muscles for *two* than for *one*. Inhale, and say *one-two-three*, pushing in still farther with the abdominal muscles for *three* than for *two*. Continue this exercise, counting to five, and as you acquire greater breath control, to ten and fifteen.

7. Read the following lines, taking a new breath whenever the vertical line indicates a pause:

So stately | his form, | and so lovely | her face, |
 That never | a hall | such a galliard | did grace; |
 While her mother | did fret, | and her father | did fume, |

And the bridegroom | stood dangling | his bonnet | and
 plume; |
 And the bride-maidens | whispered | “ ’Twere better | by
 far |
 To have matched | our fair cousin | with young Lochinvar.” |

You will notice that the pauses are natural stopping places for breath, and that the words between the pauses are connected portions of thought, which are called phrases. You talk and read in these thought-groups. Hence, you must learn to make the breath fit the phrases, taking a long breath for a long phrase, and a short breath for a short phrase. You must also learn to guide and to conserve the outgoing breath; you can do this by pushing the abdominal muscles a little farther in for each succeeding syllable in the phrase, always taking care that you have enough breath for the last syllable in the phrase. The division of thought into phrases, and the utterance of each unit on a single breath blast are known as phrasing.

Mechanically the above lines should be done as follows. Voice the words in italics:

Inhale—push with the abdominal muscles—say *so*; push farther in with the muscles—*state*; push still farther in—*ly*; inhale—push—*his*; push farther—*form*; inhale—push—*and*; push farther—*so*; push farther—*love*; push farther—*ly*; inhale—push—*her*; push farther—*face*.

Inhale—push—*that*; push farther—*never*; inhale—push—*a*; push farther—*hall*; inhale—push—*such*; push farther—*a*; push farther—*gal*; push farther—*liard*; inhale—push—*did*; push farther—*grace* [and so on].

Divide the following lines into the shortest possible phrases, and proceed as above:

One touch to her hand, and one word in her ear,
 When they reached the hall door, and the charger stood near;
 So light to the croupe the fair lady he swung,
 So light to the saddle before her he sprung!
 “She is won! We are gone, over bank, bush and scaur;
 They’ll have fleet steeds that follow,” quoth young Lochinvar.

CHAPTER II

Voice Problems

THE most essential characteristic of voice is audibility, and almost equally important is pleasing audibility. There is probably nothing more irritating than being unable to hear a speaker, whether he is addressing a large audience or speaking informally in a small room. A speaker's first duty toward his listeners is to make them hear without straining their ears; his second duty is to allow them to hear without offending their sensibilities. You have heard speakers—earnest people, too, with a worth-while message—whose loud, strident voices militated against everything they had to say; and you have heard those whose lovely, persuasive voices kept you from realizing that the ideas which they uttered were pretty superficial, until they had stopped speaking and you tried in vain to recall the thread of the argument. It is obvious, then, that any speaker is more persuasive if he has a pleasing voice.

Characteristics of a pleasing voice. What are the characteristics that make a voice pleasing? Perhaps you may discover the answer to this question by thinking negatively—that is, by asking what qualities cause a voice to be unpleasant.

Few people admire a high-pitched voice, because it is usually nerve-racking to listen to for any length of time. Furthermore, such a voice always suggests immaturity, and if the speaker happens to be a man, it makes him appear feminine. On the other hand, a woman's voice which is so low in pitch that it appears masculine is like-

wise undesirable. Hence, one characteristic of a pleasing voice is medium pitch, neither too high nor too low. Another unpleasant characteristic is the breathy quality of voice which suggests fear or lack of confidence. Then, there are those unpleasant voices that are due to poor resonance. They include those that are too nasal or too throaty; or, worse yet, a combination of the two, which makes the strident nasal voice; and finally, the voice that is lacking in nasal resonance. This kind of voice causes the speaker to sound as if he had a bad cold in his head.

By the process of elimination, then, you may conclude that a pleasing voice must be medium in pitch and have a properly distributed resonance.

Changing the pitch. Training the voice to a higher or lower pitch depends largely on training the ear. It is a good plan to make a mental picture of the desired pitch, and then to compare your own with that. If the pitch seems to be too high or too low, aim to bring it *gradually* to the desired point. A piano is sometimes helpful in accomplishing this, as it is a guide in ear training.

If your natural pitch is too high, you can lower it in the following way. Find the note on the piano that is the same as your pitch, and sing *oh* on that note. Then, very gradually, sing down the scale from note to note until the desired pitch has been reached. Now, say *oh* in your natural pitch, and proceed as above. When talking, gradually lower your pitch a little each day until it becomes comfortable to use the desired pitch habitually. This process must be carried on *gradually*; otherwise it will cause a strain on the throat that may result in a throaty tone.

Breathiness. A breathy quality of voice gives the impression of nervousness or fear. As a matter of fact, however, it may be due merely to poor breathing. At any rate, even if you are very nervous, you can "fool the

public" by using a calm, clear tone. You can acquire this tone if your breathing is well controlled and properly applied to your voice.

The contracts for breathiness (see Part III of this text) stress the method of breathing suggested in Chapter I. They teach breath control in a single tone, and also in words, sentences, paragraphs, and conversation. The production of a few sounds in a clear tone is given first, and those sounds are immediately incorporated in words and phrases. This practice will help you from the very beginning to use the proper tone in your daily speech. It is important for you to form the habit of listening to your tone and of speaking clearly at all times.

Throatiness. Throatiness¹ is another defect that is the result of poor breathing. A throaty quality of tone exists when there is too much resonance in the throat. This condition occurs when the speaker lacks sufficient breath, or when he does not use what breath he has to support the tone properly. Poor breathing is the chief cause of throatiness; supplementary causes are lack of lip and jaw action, and tension in the throat.

In order to overcome a throaty tone and to acquire a well-balanced resonance, you must learn to control the breath, to exercise the lips and the jaw, and to relax the throat. The breathing exercises suggested in Chapter I should be practiced conscientiously every day, as well as the lip and jaw exercises given in Part III. Relaxation exercises (see also Part III) will help both to free the throat from tension and to make the tone more smooth and pleasant. Finally, the practice of energizing the body from the toes up will aid in removing strain from the throat. The carefully graded contracts for throatiness, found in

¹ The terms *throatiness* and *pharyngeal resonance* are used interchangeably. See Part III: Contracts for "Hoarse Voice and Throatiness."

Part III, should enable you to use a clear, free tone at all times, whether you are addressing a few people in a small room or a large audience in a big space, even out-of-doors.

Hoarse voice. Hoarse voice may be the result simply of poor breathing or of voice strain, but it is frequently due to sinus infection, deviate septum, chronic laryngitis, or some other physical difficulty that affects the vocal bands. If you are habitually hoarse, you should go at once to a competent nose and throat specialist for a thorough examination, which includes an examination of the larynx. If the specialist thinks it advisable, you may take voice exercises and proceed according to the contracts for throatiness. However, you must use great care in your tone production. Stop to rest the moment you are conscious of any strain. In more serious cases the specialist might advise absolute silence over a period of time. If such advice is given, be sure to follow it as far as possible. Hoarseness is occasionally found to be hysterical; that type will be discussed under "Emotional Disorders." (See Part II, Chapter X.)

Nasality. Nasality should not be confused with nasal resonance. Nasality is the result of *too much* nasal resonance. Every normal voice must have a certain amount of nasal resonance. There are three nasal sounds in English: *m*, *n*, and *ng* [ŋ]. A great deal of beauty of tone may be acquired by giving these sounds their proper resonance. However, if other sounds, particularly the vowels, are spoken with a nasal resonance, the whole tone takes on an unpleasant quality known as nasality. In order to overcome this fault, you must learn to control the soft palate, which acts as a curtain between the throat and the nose and head cavities, and may be raised and lowered at will. (See Figure 3, page 18.) When the soft palate is elevated, most of the tone goes into the mouth; but when

the soft palate is lowered, the tone is allowed to go into the nose. Since there are only three nasal sounds in English, the soft palate should be lowered only for those sounds.

Nasality may be of two types: the so-called lazy nasality, in which the soft palate is lowered and relaxed; or the tense nasality, in which the soft palate is lowered and tightened. The only difference in treatment is that relaxation exercises must be taken for the second type.

The contracts for nasality (see Part III) teach control of the soft palate for all sounds. They also gradually incorporate those sounds in words, sentences, paragraphs, and conversation.

Denasalization. Denasalization means that there is *too little* nasal resonance. This difficulty may be the result of a catarrhal condition or of chronic sinus infection, but it is most likely due to excessive adenoid tissue. If you are habitually denasalized, go to a competent nose and throat specialist. If you have excessive adenoid tissue, you should probably have it removed at once. After the tissue has been removed, the vocal organs should be reëducated through exercises designed to increase nasal resonance. It is not enough to clear the passage from the throat to the nose. Unless the tone is trained to go into the nasal and the head cavities, it will continue to lack nasal resonance even though the passage is clear. The contracts for denasalization (see Part III) will help you, through carefully graded exercises, to gain a properly blended resonance.

PART II

- CHAPTER III. PHYSIOLOGY OF THE SPEECH MECHANISM
- CHAPTER IV. THE SOUNDS OF ENGLISH
- CHAPTER V. STRONG AND WEAK FORMS
- CHAPTER VI. INTONATION
- CHAPTER VII. SPEECH PROBLEMS
- CHAPTER VIII. FUNCTIONAL DEFECTS
- CHAPTER IX. ORGANIC DEFECTS
- CHAPTER X. EMOTIONAL DISORDERS

ERRATUM

Page 24, line 19, should read *à* as in *ask* [a]

CHAPTER III

Physiology of the Speech Mechanism

LOCATE in Figure 3 the following organs of articulation: the lips, the teeth, the tongue, the upper gum, the hard and soft palates, and the uvula. Now make the sounds \bar{e} [i:], \bar{a} [ɑ:], \bar{o} [u:]. Look in a mirror, and notice what organs of articulation participate in making these sounds. You will find that the lips are spread in a smiling position for \bar{e} [i:], opened in an oval for \bar{a} [ɑ:], and rounded for \bar{o} [u:]. You will see that the jaw is scarcely opened at all for \bar{e} [i:] and \bar{o} [u:], but that it is wide open for \bar{a} [ɑ:]. You will feel that the tongue changes its position for each of these sounds. And if you concentrate your attention on the soft palate, you will find that it is held high throughout. In other words, all the organs of articulation that can move are called into play in making these sounds.

Organs of Articulation

The organs of articulation may be classified as active and passive. The active organs are the tongue, lips, lower jaw, and soft palate. The passive organs are the teeth, the upper jaw, and the hard palate. The active organs usually work with the passive organs in making a sound: d and t , for instance, are made by placing the tip of the tongue on the upper gum; y [j] is formed by pressing the middle of the tongue gently against the hard palate; f and v are made by bringing the lower lip up against the upper teeth; and the tip of the tongue usually rests against the back of the lower front teeth in making all vowel sounds. The passive organs

are important, therefore, chiefly because they supply the active organs with a point of impingement in articulation.

Active organs of articulation. The active organs of articulation may make speech clear and beautiful, or cause

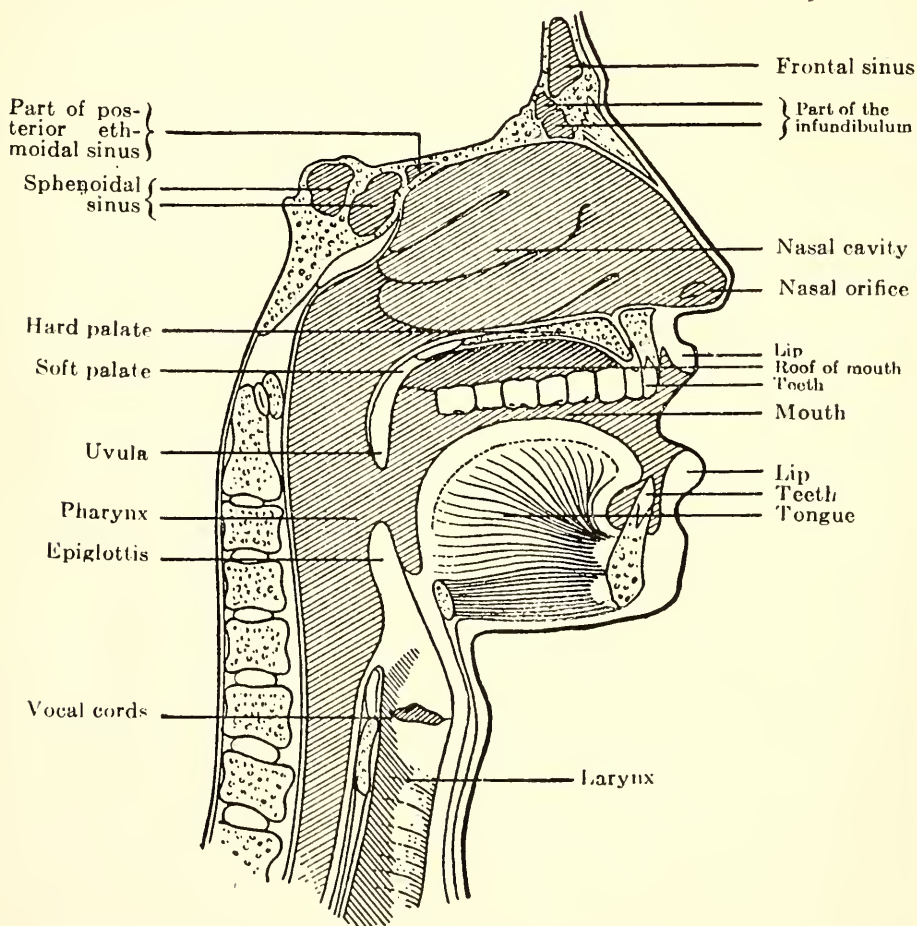


Fig. 3.—Section of the Head and Throat Locating the Organs of Speech, Including the Upper Resonators.*

it to be sluggish and slovenly. Hence, they must be exercised and trained if speech is to be improved. Lips must be made firm and flexible by daily practice of the lip exercises given in Part III (page 74). Training is necessary in order to make the tongue agile enough to articulate

* By courtesy of Oliver Ditson Company, Inc., from *Resonance in Singing and Speaking*, by Thomas Fillebrown.

such difficult combinations of sounds as *five-fifths*, *twelfths*, *fists*, *thrusts*, *spirits*, and *statistics*. It will acquire such agility through daily practice of the tongue exercises and the sentences given for careless speech in Part III (see page 77). The necessity for jaw exercises is great, for if the lower jaw is not relaxed, the tone becomes constricted and throaty and the speech indistinct. Practice in yawning and saying *ah-ah-ah* [ɑ:] with the mouth well opened, and *ē* [i:], *ä* [ɑ:], *ōō* [u:] with the position for each sound exaggerated, will help to give control of the jaw.

The soft palate. The soft palate, which is attached to, and is just behind, the hard palate, ends in the crocus-shaped muscular tissue known as the uvula. The soft palate acts as a curtain to modify the amount of tone that escapes into the nose. If it is elevated, little or no tone is permitted to go into the nose from the throat; but if it is lowered, practically all of the tone goes directly from the throat into the nose. This is what occurs in bad cases of nasality. The soft palate should be lowered only for the nasal sounds *m*, *n*, and *ng* [ŋ], and should be held high for all other sounds. Control of the soft palate may be gained by yawning, by panting, and by saying the sound *ä* [ɑ:] with the aid of a mirror to make sure that the throat is open and the soft palate held well up. Other exercises for the control of the soft palate will be found in the second contract in the set for nasality. (Page 168.)

CHAPTER IV

The Sounds of English

THE English language, like all other languages, is made up of sounds that flow freely, and sounds that, because of some obstacle, are not permitted to flow freely. Those sounds that are unobstructed are called vowels, and those that are obstructed are called consonants. Take, for instance, the word *eat*. It is made up of the sound \bar{e} [i:], which flows freely and may be continued as long as the breath lasts, and *t*, which stops suddenly because the tip of the tongue touches the upper gum and does not allow the sound to continue. But listen to the word *am*. It is made up of the vowel \tilde{a} [æ], which flows freely and may be continued as long as the breath lasts, and the consonant *m*, which also may be continued as long as the breath lasts, but cannot be said to flow freely as it is forced to go out through the nose because of the closing of the lips and the lowering of the soft palate. Thus, you see that sounds may be obstructed in more than one way.

Sometimes two vowel sounds are combined, and the result is what is called a diphthong.

The sounds of English will be discussed through these three classes: vowels, diphthongs, and consonants.

VOWELS

In order to make any sound correctly, you must know what each of the active organs of articulation is doing when the sound is made. As there are no nasal vowels in English, the soft palate is held high in making all vowel

sounds. Vowel sounds will be studied from the point of view of the position of the tongue, as that is such an important factor in making those sounds. Vowel sounds are made on the front (just behind the tip), middle, or back of the tongue, and they may be high, medium, or low in those positions. For instance, \bar{e} [i:] is the very

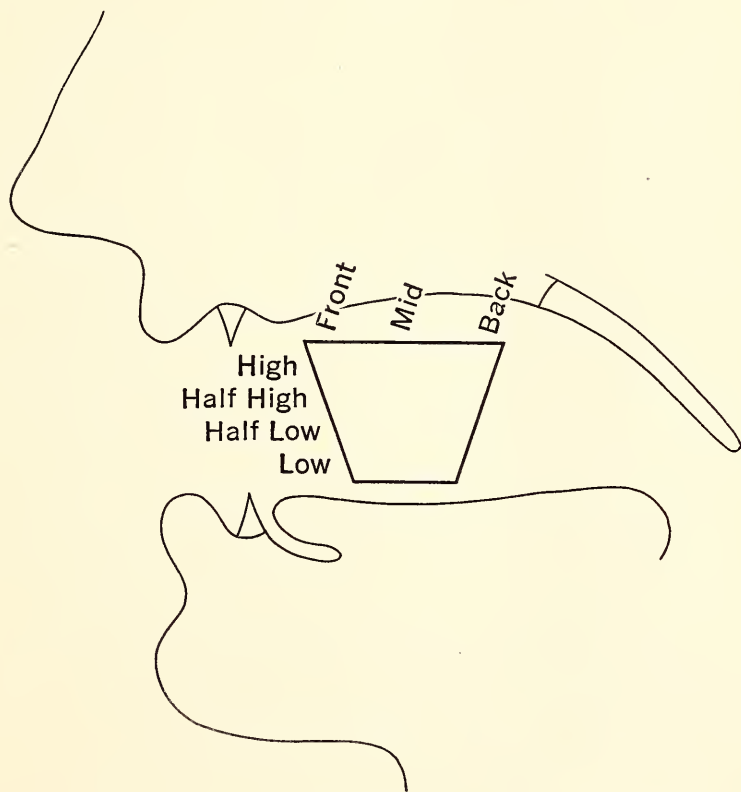


Fig. 4.

highest front vowel—that is, the front of the tongue is held high in making that sound—and \bar{a} [ɑ:] is the very lowest back vowel. Say \bar{e} [i:]— \bar{a} [ɑ:], and feel how the tongue moves from a high front position with the jaw nearly closed, to a low back position with the jaw dropped. Now add \bar{o} as in *shoe* [u:], and feel how the back of the tongue rises to a high position and the lips become rounded.

It is a good idea to place the tip of the tongue on the back of the lower front teeth in making all vowel sounds except the rounded back vowels. This helps to keep the tongue in the right place. It may be helpful to think of the vowels placed on the tongue as shown in Fig. 4 on page 21.

Front Vowels

\bar{e} as in *see* [i:]

In order to make the sound \bar{e} [i:], place the tip of the tongue on the back of the lower front teeth, place the sides of the tongue against the sides of the upper teeth, and hold the front of the tongue high; drop the lower jaw very slightly so that there is little space between the teeth, and spread the lips. The sound \bar{e} [i:] is called a high, front, tense vowel; if you place your fingers under both sides of your chin when making the sound, you will feel the tension of the muscles.

bee	east	feel	lea	seem	machine
clean	eat	freak	me	supreme	treat

1. The dream about the machine was so real that it seemed not to be a dream.
2. Edith seems to think it will be easy to shell the peas and string the beans if we have teamwork at meal time.

\bar{i} as in *it* [ɪ]

Lower the tongue very slightly from the position for \bar{e} [i:], drop the jaw a very little and relax it, keep the lips spread, and make the sound \bar{i} [ɪ]. This is called a high, front, lax vowel. It is also the first element of the diphthong in the word *here* ['hɪə].

Caution: Do not drop the tongue too far, or the resulting sound will approximate the \bar{e} as in *let* [eɾ]. This mis-

pronunciation is very common in the southern part of the United States and in New York City.

city	hit	lift	Monday	sick	this
English	in	lilt	pretty	sieve	timber

1. The king lives in the pretty little English village.
2. Minnie received a missive from Miss Smith Tuesday, and should have written in reply at once, as it was a matter of the greatest importance.

Note: The first syllable of the words *English*, *pretty*, *received*, *reply*, and the last syllable of *city*, *pretty*, *Monday*, *Tuesday*, *greatest*, contain the sound ɪ [ɪ].

ɛ as in *let* [eɾ]

Lower the front of the tongue and drop the jaw a little more than for ɪ [ɪ], keep the lips spread, and make the sound ɛ [eɾ]. As the position for ɛ [eɾ] is a little more high than low, it is called a half-high, front vowel. This sound is also the first element of the diphthong \bar{a} as in *say* [eɾɪ].

bevy	fez	lest	many	septic	well
ebb	length	member	pen	read	wreck

1. Many members of the crew that had been rescued from the wreck were not well enough to get out of bed.
2. Ted is a very level-headed and dependable helper.

\hat{a} as in *there* [ɛ:]

Lower the front of the tongue and jaw still more than for ɛ [eɾ]. This gives a sound which is the first element in the diphthong *ere* as in *there* [ɛə]. This sound is never used in English apart from the diphthong. It is called a half-low, front vowel, as its position is more nearly low than high.

Caution: Do not lower the tongue too far, or the resulting sound will be the same as æ in *that* [æ].

bear	dare	hair	Mary	rare	various
chair	fair	lair	pair	tare	where

1. Mary's chairs were covered in various materials from velour to hair cloth.
2. Sarah despaired of procuring that pair of rare vases.

ǎ as in *at* [æ]

Lower the front of the tongue and jaw still farther than for [ɛ:], and make the sound ǎ [æ]. This is a low, front vowel.

Caution: Pay special attention to this sound, as it is so frequently mispronounced. Be careful that you do not add an extra sound and thus make it a diphthong. Be careful that you do not nasalize the sound.

cat	fancy	hast	man	rap	tack
damp	hand	lamp	pant	sand	van

1. The man said he would give Nancy a sample of the fancy candy.
2. The cat panted after playing in the damp sand.

ä as in *ask* [a]

Drop the front of the tongue and jaw a little farther than for ǎ [æ]. This position gives the sound ä as in *ask* ['ask], or the so-called intermediate ä. This pronunciation is good American usage, but it is not accepted standard English, which demands the ā as in *father* [ɑ:]. This low, front vowel is also the first element in the diphthong ī [aĩ].

Caution: In making the diphthong ī [aĩ], be careful that this first element is made on the front of the tongue and not on the back. If the sound is made on the back of the tongue, the pronunciation becomes [aĩ], as the ā [ɑ:] in *father* has been substituted for the correct sound. This is a very usual dialect form in New York City and its environs.

after	class	fast	past	nine
answer	command	grass	raft	pile
ask	dance	last	task	time

1. It is high time for you to answer the question I asked.
2. I shall call for you to go to the class dance at half past nine.

Mid Vowels

û as in *bird* [ɜ:]

Raise the middle of the tongue to a half-high position, drop the jaw to the position for *ě* [eɾ], spread the lips slightly, and make the sound *û* as in *bird* [ɜ:]. This sound is known as a half-high mid vowel.

Caution: Be sure the tip of your tongue is placed on the back of your lower front teeth in making this sound. This will prevent the tongue tip from rising and causing the mispronunciation of the sound called an inversion. This mispronunciation is characteristic of midwestern speech. New York City dialect forms diphthongize the sound. This, too, is to be avoided.

bird	circle	first	murmur	pearl	turtle
birth	earth	girl	nurse	surd	worst

1. "We were the first
That ever burst
Into that silent sea."
2. The girl received a pearl necklace for her birthday.

ă as in *about* [ə]

Drop the middle of the tongue and jaw a little from the position for *û* [ɜ:], and make the sound *ă* [ə]. This sound is called a half-low mid vowel. It is a neutral vowel and is never used except in unstressed syllables. It is the first sound in *about* and the last in *sofa* and *brother*.

abound	confound	parade	bother	ginger	preacher
awake	occasion	surround	father	mother	sister

1. My father will not allow my brother to march in the parade.
2. Jim's temper was aroused when he was accused of copying his sister's problems.

Note: The first syllable of *abound*, *accuse*, *allow*, *arouse*, *awake*, *confound*, *occasion*, *parade*, *surround*, and the last syllable of *bother*, *brother*, *father*, *ginger*, *mother*, *preacher*, *problems*, *sister*, *temper*, contain the neutral vowel á [ə].

ǔ as in *up* [ʌ]

Drop the middle of the tongue and the jaw to a position a little lower than for á [ə], and make the sound ǔ as in *up* [ʌ]. This is called a low mid vowel.

abrupt	done	hiccough	one	some	trouble
corrupt	glum	love	rough	sun	under

Note: The first syllable of *abrupt* and *corrupt* has the neutral vowel á [ə], while the second syllable has the sound ǔ as in *up* [ʌ].

1. It is troublesome to lose one's gloves or umbrella when running for the subway.
2. If you will come to supper, we will have some fun.

Back Vowels

ōō as in *moon* [u:]

Raise the back of the tongue high, open the mouth slightly, round the lips well, and say ōō as in *moon* [u:]. This is the highest and roundest of the back vowels, and is known as a high, back, rounded, tense vowel.

Caution: Certain words, such as *roof* and *soon*, tend to use the relaxed, less-rounded sound as ōō in *book* [ʊ]. This is a dialectal mispronunciation and should be avoided.

boost	goose	mood	plume	root	soon
flute	loot	noose	roof	rude	woo

1. The goose-girl played her flute and every goose came running for its food.
2. Did you lose the recipe for noodle soup?

oõ as in *foot* [ʊ]

Lower the back of the tongue slightly from the position for oō [u:], relax the jaw and lips, and say oõ as in *foot* [ʊ]. This is known as a high, back, lax vowel.

book	foot	nook	put	should	took
could	look	pudding	room	shook	would

1. I took the cook book so that I could have a good recipe for the pudding.
2. How would you like to sit by the brook and look at this book?

ō̃ as in *obey* [oɾ]

Lower the back of the tongue a little farther than for oõ as in *book* [ʊ], drop the jaw somewhat, and make the lips less rounded. This position will give you the pure vowel ō̃ [oɾ], which is used only in unstressed syllables, as in the word *obey*. This vowel is the first element of the diphthong ō̄, as in *old* [oɾʊ̃]. It is called a half-high, back, rounded vowel.

molest	November	obedience	obey	obituary	oblique
obliterate	oblivious	omission	omit	opine	opossum

1. You will not be molested if you obey the rules.
2. His obituary was in the newspaper of November first.

ô as in *all* [ɔ:]

Lower the back of the tongue from the position for ō̃ [oɾ], drop the jaw, continue to round the lips, and say ô as in *all* [ɔ:]. This sound, which is a half-low, rounded, back vowel, is also the first element of the diphthong *oi* as in *choice* [ɔɪ].

Caution: This sound is very frequently mispronounced and requires a good deal of care. In New York City and its environs it is often made too far back in the mouth, and also frequently becomes inverted so that you hear the mispronunciation *sore* ['sɔ:] for *saw* ['sə:]. In midwestern speech it tends to become unrounded and is pronounced like the *ä* in *father* [ɑ:].

all	bought	dawn	Gaul	jaw	thought
awe	cough	fall	hall	sought	water

1. Saul thought the walls of the hall were falling.
2. I saw Paul and asked him if I might have a drink of water.

ø as in *long* [ɒ]

Drop the back of the tongue and jaw still farther than for *ô* [ɔ:] and relax the jaw. Continue to round the lips and say *ø* as in *long* [ɒ]. This is a low, back, rounded vowel.

Caution: This sound is a difficult one for most Americans, who tend to pronounce it as the *ä* in *father* [ɑ:]. Some New Englanders pronounce it as the *ô* in *all* [ɔ:]. The accepted pronunciation lies between these two. In the following words, try to acquire the accepted pronunciation by opening the mouth for *ä* [ɑ:] and then rounding the lips a little:

bog	got	lop	not	rot	sod
dog	hot	mop	pod	shot	what

1. Do you prefer hot chocolate or hot coffee?
2. John occupied his time by copying an old log-book.

ä as in *father* [ɑ:]

Drop the tongue a little farther than for *ø* [ɒ], drop the jaw, unround the lips, and say *ä* [ɑ:]. This is a low, back, unrounded vowel. It is also the first element of the diphthong *ow* as in *house* [aʊ].

Caution: In New York City and its environs *ä* [ɑ:] tends to be placed too far back and to become rounded. In the diphthong *ow* [aʊ] this first element is often made too far front on the tongue, a mispronunciation that must be guarded against.

alm	car	farm	laugh	pardon	tar	how
bath	darn	heart	market	psalm	varnish	town

1. The market gardener brings part of his farm products to town in his car.
2. The parson hardened his heart and refused to pardon the boys who played marbles instead of singing psalms.

DIPHTHONGS

A diphthong is a combination of two vowel sounds. Since the first element of a diphthong is always held longer than the second, you should be careful to make the second vowel of the diphthong very short. In some cases the diphthong is made by raising the tongue from a lower to a higher position; those made this way are called rising diphthongs. In other cases the vowels concerned cause the tongue to go from a higher to a lower position; these are called falling diphthongs.

Rising Diphthongs

ā as in *ate* [eɪ]

ī as in *ice* [aɪ]

ō as in *old* [oʊ]

ow as in *how* [aʊ]

oi as in *choice* [ɔɪ]

aim	dine	own	bout	coil
eight	tight	cold	found	join
fail	reply	lone	now	loiter

1. You may take your choice between ice-cold ginger ale and grape juice.
2. You boys must hold tight when the sleigh goes around this turn, or you will be thrown in a snow pile.

Falling Diphthongs

ere as in *there* [ɛə]

ere as in *here* [ɪə]

oor as in *poor* [ʊə]

oor as in *floor* [ɔə]

chair	cheer	poor	door
pair	here	sure	floor
there	pier	tour	tore

1. I'm sure Mary's hair was so long it nearly touched the floor.
2. Poor Sarah tore her dress and a new pair of stockings on a chair here in the dining room.

CONSONANTS

A consonant is an obstructed flow of voice or breath. This obstruction may occur in different ways. If the sound is stopped abruptly in mid-channel, it is called a plosive; *b, p, t, d, g, k*, are plosives. If the sound may be prolonged as long as the breath lasts, it is called a continuant. If the continuant flows through a narrow space so that the breath or voice passing through that space causes friction, the sound is called a fricative; *f, v, th* voiced [ð], *th* voiceless [θ], *wh* [ʍ], *r* [r], *h* are fricatives, and *s, z, sh* [ʃ], *zh* [ʒ] are sibilant fricatives. If the pressure of the organs of articulation forces the sound out through the nasal passage instead of through the mouth, the sound is called a nasal continuant; *m, n, ng* [ŋ] are nasal continuants. If the continuant flows so freely that it seems like a vowel,

it is called a vowel-like consonant or a semi-vowel; *w* and *y* [*j*] are semi-vowels. If the continuant is so formed that the sound flows off the sides of the tongue, it is called a lateral; *l* is a lateral.

As you listen to the sounds given above, you will discover that consonants may be voiced or voiceless. If the vocal bands vibrate in making a sound that is obstructed, it is said to be a voiced consonant. If the vocal bands do not vibrate, it is a voiceless consonant. If your ear will not help you to discover whether a sound is voiced or voiceless, place your fingers on the larynx, and note whether you can feel a vibration while you are making the sound in question. If you feel a vibration, the consonant is voiced; if you feel none, it is voiceless.

You will find, too, that consonants may be obstructed in various places, as well as in various ways. If you press your lips together and stop the sound suddenly, you will make the sounds *b* or *p*, according to whether the sound is voiced or voiceless. If you let the upper teeth rest gently on the lower lip, you will make the sounds *f* or *v*. Through experimentation, you will find that consonants may be formed by the lips, by the upper teeth and lower lip, by the teeth and tongue, by the front of the tongue and gum or hard palate, by the middle of the tongue and hard palate, and by the back of the tongue and soft palate.

Note: It will be noticed that very frequently two consonants are made in exactly the same way, but that one is voiced and the other voiceless. These are companion sounds, or cognates, and will be treated together. If an unvoiced sound is substituted for its voiced cognate, or a voiced sound is used instead of its unvoiced cognate, the resulting mispronunciation is known as a cognate substitution.

Lip Consonants

b-p

Press the lips together gently, and then separate them suddenly by the force of the breath. The resulting sound will be the voiced plosive *b* or the voiceless plosive *p*.

be	peep	imbibe	pipe	ribbon	pippin
bib	pip	web	pep	pebble	pepper
Bob	pop	stable	staple	dabbled	dappled
rub	sup	Bible	piper	robber	copper

1. Put the pipe and the pebbles behind the copper pepper pot.
2. Betty lost her hair ribbon when she was blowing bubbles beside the babbling brook.

m

Close the lips gently, lower the soft palate, and let voiced air come out through the nose. The resulting sound will be the voiced nasal continuant *m*.

seem	them	comb	mimic	murmur	marmalade
hymn	thumb	mime	memory	mummer	mama

1. "The murmuring pines and the hemlocks."
2. I seem to remember that the mummers sang hymns as well as carols at Christmas time.

w-wh [Λ]

Round the lips and let voiced air flow through them; the resulting sound is the voiced semi-vowel *w*.

Place the lips in the same position, and send a stream of air out through them; the resulting sound will be the voiceless fricative continuant *wh* [Λ].

we	wheat	wot	what	wile	while
witch	which	wight	white	wail	whale
wen	when	wine	whine	wear	where

1. Which shall we plant, winter wheat or buckwheat?
2. Winifred wore a white sweater when we went to Winstead on our wheels.

Teeth-Lip Consonants

f-v

Let the upper teeth rest gently on the lower lip. If voiced air is allowed to flow through the very small space between the teeth and the lip, the resulting sound will be the voiced fricative *v*. If breath alone flows through this space, the resulting sound will be the voiceless fricative *f*.

veal	feel	fever	reefer	alive	life
vine	fine	favor	safer	glove	rough
vane	feign	rover	sofa	five	fife

1. Following are four famous forecasting factors.
2. "Unheedful vows may heedfully be broken."

Teeth-Tongue Consonants

th voiced [ð]—*th* voiceless [θ]

Let the upper teeth rest gently on the front of the tongue. If a stream of voiced air is allowed to flow through the narrow space between the teeth and the tongue, the voiced fricative *th* as in *that* [ð] is the resulting sound. If a stream of breath flows through the space, the resulting sound is the voiceless fricative *th* as in *think* [θ].

thistle	this	breath	breathe	loath	loathe
thigh	thy	youth	youths	bath	bathe
thane	they	sooth	soothe	wreath	wreathe

Caution: Do not confuse *th* voiced [ð] with *d*, or *th* voiceless [θ] with *t*.

1. The victorious youths were wreathed in garlands.
2. I never thought that you would do this thing to Theodore.

Front-of-Tongue Consonants

d-t

Place the tip of the tongue on the upper gum and then take it away suddenly; the resulting sound will be the voiced plosive *d* or the voiceless plosive *t*.

deem	team	dare	tear	bidder	bitter
dad	tat	fade	fate	ladder	latter
dart	tart	ride	right	siding	citing

1. It was a perfectly maddening catastrophe.
2. Sadie dared to go right down to the door in her faded dress to greet the riders.

n

Place the tip of the tongue on the upper gum, and lower the soft palate; the resulting sound is the voiced, nasal continuant *n*.

knee	gnat	been	sign	cleaner	banner
knit	gnarl	then	feign	dinner	sunny
net	name	soon	noun	tenor	tiny

1. Name the nine men who signed the amendment.
2. It is a boon to have a moonlight night for the president's dinner.

l

Flatten the front of the tongue against the upper gum, and let the sound flow from both sides of the tongue. The resulting sound will be the front-gum, lateral consonant *l*. This sound is usually voiced, but it becomes partially unvoiced when it follows a voiceless consonant.

Caution: Be sure that this sound is made well forward in the mouth. If the tongue is allowed to relax and drop back, the resulting sound is a blurred, dialectal sound known as a dark *l*.

leal	lull	ballad	lily	clay
lilt	lisle	delicate	lollypop	play
loll	Lowell	follow	willy-nilly	sleigh

1. The little girl lay on the lawn eating lollypops.
2. "A life that leads to melodious days."

r [ɹ]-*r* [r]

Point the front of the tongue upwards and curl it very slightly back toward the soft palate. If the tongue is held in this position, the resulting sound is the voiced fricative *r* [ɹ], used initially in a word. If the tongue is held in this position and allowed to flap once (as in the beginning of a trill), the resulting sound is a tapped *r* [r], which is commonly used in the middle of a word, such as *very*. The first sound [ɹ] *may* be used in the middle of a word, but the second is considered a little finer.

Note: The consonant *r*, like *l*, is usually voiced but becomes partially unvoiced when it follows a voiceless consonant.

reel	rat	rather	berry	hurry
rid	run	write	cherry	merry
wren	rule	round	ferry	very

1. Rita and Rose had a very merry time gathering red currants and raspberries.
2. Ralph wrote a rather hurried letter about the newsreel.

Sibilant Fricatives

s—z

Bring the teeth together so that the edges of the upper and lower front teeth just meet; hold the tongue immediately in back of the upper teeth (or you may find it more comfortable to hold it behind the lower teeth), *but do not let the tongue touch the teeth*. On the other hand, do not hold it too far back—a pencil point's width is about a

good distance. Make a tiny groove down the middle of the tongue. If you send a stream of voiced air gently through this groove, the result will be the voiced fricative *z*. If a stream of breath is sent gently through the groove, the resulting sound will be the voiceless sibilant fricative *s*.

see	Zuyder Zee	race	raise
sipper	zipper	pace	bays
sown	zone	fussy	buzzer
soon	zoom	prices	prizes

1. Zounds! I hear strange sounds.
2. The lazy lass will miss her supper if she lies too long by the side of the Zuyder Zee.

sh [ʃ]—*zh* [ʒ]

Draw the tongue a little farther back from the position for *s* and *z*, widen the channel, and relax the tongue. The resulting voiced sibilant fricative will be the sound *zh* as in *pleasure* [ʒ]. The resulting unvoiced sibilant fricative will be the sound *sh* as in *sure* [ʃ].

sheen	shut	fish	pressure	pleasure	garage
shin	sure	fresh	meshes	lesion	azure
shed	sugar	lash	garish	fusion	measure

1. I'm sure the pleasure is all mine.
2. The garage was burned to ashes.

ch [tʃ]—*j* [dʒ]

These sounds are combination sounds, made by joining the voiceless plosive *t* to the voiceless sibilant fricative *sh* [ʃ] to make *ch* as in *church* [tʃ], and by joining the voiced plosive *d* to the voiced sibilant fricative *zh* [ʒ] to make the sound *j* as in *judge* [dʒ].

Jane	chain	jar	char	region	reaching
jeer	cheer	June	chew	trudging	crushing
rejoice	choice	jot	chop	urge	church

1. Jane was trudging along home crushing a bunch of birch blossoms in her hand.
2. The judge urged the children to go to church.

Note: Foreigners should be particularly careful not to substitute one of these sounds for the other.

Mid-Tongue Palate Sounds

y [j]

Raise the middle of the tongue until it presses lightly against the palate. The resulting sound will be the vowel-like consonant *y* as in *yes* [j]. This sound *y* [j] is inserted before *oo* [u:] in words like *Tuesday*, *new*, and *duke*.

ye	year	young	yolk	yonder	tube	tunic	tutor
yet	yearn	youth	yea	yard	music	due	duty

1. Were you in your back yard yesterday?
2. There was a hue and cry last year when the young duke was lost over yonder.

Back-Tongue Palate Consonants

g—k

Raise the back of the tongue until it touches the soft palate, and then release it suddenly. The resulting sounds will be the voiced plosive *g* and the voiceless plosive *k*.

key	geese		back	bag		bicker	bigger
kettle	get		fact	fag		lucky	luggage
cat	Gatling		rack	rag		knuckle	nugget

1. The girl beckoned to the beggar and gave him some coffee and cake.
2. The sack was so packed with coal that it sagged in the center.

ng [ŋ]

Press the back of the tongue gently but firmly against the lowered soft palate, and allow the sound to go out through the nose. The resulting sound will be the voiced nasal continuant *ng* [ŋ] as in *sing*. Learn the symbol [ŋ] for the so-called soft sound of *ng*.

Caution: This is a difficult sound for the foreigner. Not only is he faced with the production of an unfamiliar sound, but he must learn when to say *ng* [ŋ] as in *sing* and when to say *ng-g* [ŋg] as in *finger*. The following rules govern the pronunciation of these sounds:

Rule 1. A root word ending in *ng* has the pronunciation ŋ.

bring sing rung

Rule 2. A root word ending in *ng* and adding a suffix retains the pronunciation ŋ as in *sing*.

singer bringing longing

Exceptions: The comparative and superlative degrees of the adjectives *young*, *long*, *strong*, and words ending in *ng* and adding a suffix *al*, require the pronunciation [ŋ] plus *g*, making [ŋg].

diphthongal stronger longest

Rule 3. A root word that has *ng* in the middle requires the pronunciation [ŋ] plus the plosive *g* [ŋg].

finger English language

Exceptions: *gingham*, *Binghamton*, which have the pronunciation [ŋ].

Rule 4. Words ending in *nge* have the pronunciation *nj* [ndʒ] as in *hinge*.

fringe range plunge

1. The singer sang a beautiful song and plunged into the dungeon.

2. The German student is studying in America in order to learn the English language.

The Aspirate

A puff of breath produces the aspirate *h*. Sometimes the position of *h* appears to be in the front of the mouth, sometimes in the middle, and sometimes in the back, depending upon the position of the vowel that follows it.

Note the different positions of the aspirate in the following words:

heat

harm

whom

Hugo

1. The heat of the room was so great as to be harmful to anyone who might be in it.
2. He has clean hands and a pure heart.

CHAPTER V

Strong and Weak Forms

ONE of the most mystifying idiosyncrasies of the English language from the foreigner's point of view is the fact that a word is not always pronounced in the same way. It is often difficult to convince Americans themselves that this is true. They admit contractions such as *can't* for *cannot* and *didn't* for *did not*, but they are unwilling to believe that contractions are only one way in which forms change. Of course, all words do not change their forms. Unimportant words, however, such as prepositions, conjunctions, definite and indefinite articles, pronouns, and auxiliary verbs, make use of two or more forms according to whether they are stressed or unstressed. This change of form from the one found in the dictionary is known as weakening the form. The strong form of the word is used when the word is stressed, and the weakened form is used when it is unstressed. A few illustrations will demonstrate this principle.

John: I'm going to the ball game.

Mary: O no, you're not.

John: Yes, I *am* going.

Note that when John makes a simple, unchallenged statement, he uses the contraction, or weak form, "I'm," but as soon as Mary attempts to interfere with his plans, he asserts himself by using the strong form "I am."

Mary: I just saw John going to the store.

Ted: Was he going *to* the store or coming *from* there?

As a general rule, a preposition is used in the weak form because it is unimportant. This is the case in Mary's statement. However, in Ted's question the words *to* and *from* are brought into prominence, and the strong forms are used.

Words that are strong when used alone are usually weakened when combined with other words. For instance, you say:

John is a tall man [mæn],

using the strong form as indicated, but you also say:

John is a gentleman, policeman, motorman [mən].

In the latter instances, *man* is joined to other words and hence becomes weakened.

The change from a strong to a weak form is usually brought about by changing a vowel: the strong form *ā* [eɪ] should always be changed to the neutral [ə] in both talking and reading. The preposition *to* in Mary's statement in the second illustration given above should have the weakened form of *to* [tə] instead of the strong form; and, when unstressed, the strong form of the word *we* [wi:] is changed to the weak form [wɪ]. Another method of weakening a form is to make use of contractions. Auxiliary verbs such as *shall*, *can*, *am*, are usually shortened in this manner in informal speech. Thus, *I shall* ['aɪ 'ʃæl] becomes *I'll* ['aɪl], *I am* ['aɪ 'æm] becomes *I'm* ['aɪm], and *cannot* ['kænɒt] is shortened to *can't* ['kɑːnt or 'kɑnt].

The proper application of the principle of strong and weak forms is essential to good English speech. The subordination of less important ideas by means of the use of weakened forms in unimportant words lends emphasis to the ideas that should stand out. The weakened form makes, also, for more rhythmical and fluent speech.

The use of nothing but strong forms, on the other hand, detracts from the thought and spoils the rhythm of speech. It is likewise an indication of foreign influence or the too-careful speech of the pedant.

The question often arises as to whether or not the use of weak forms is slovenly. Teachers are particularly disturbed for fear their students will criticize them if they use weak forms. The answer is that not only is it not slovenly to use the weakened forms in their proper place, but it is absolutely necessary to use them in order to speak acceptable, idiomatic English.

Practice reading some of the sentences given in the exercise material in Part III, using the weakened forms when they are necessary to the meaning and rhythm of the sentence.

A Short List of Words That Have Two or More Forms

	<i>Strong</i>	<i>Weak</i>
was	wɒz	wəz
would	wʊd	wəd
am	æm	m
on	ɒn	ən
from	fɹɒm	fɹəm
or	[ɔ:]	ə
and	ænd	ənd, ən, n
but	bʌt	bət
that	ðæt	ðət
he	hi:	hi
her	hɜ:	hə
an	æn	ən
a	eɪ ^a	ə
the	ði:	ði ^a , ðə ^b

^a Before a vowel.





^b Before a consonant.

CHAPTER VI

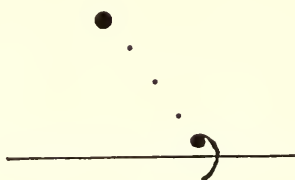
Intonation

IF you have ever been surrounded by foreigners in the subway, or the bus, or any public place, and have become interested in listening to them speak English, you will have noticed that the German speaks it in one tune, the Italian in another, the Russian in another. In other words, people of different nationalities speak English to the tune or speech melody of their mother tongue. This tune, or melody of speech, is known as intonation. Each language has its characteristic intonation, which must of course be acquired before that language is entirely mastered.

How may correct intonation be learned? Suppose, for example, an American wishes to learn to speak Italian. He can go to Italy, engage a native teacher, live with a family that speaks good Italian, and learn the speech melody through imitation. A more scientific and more accessible method, however, was evolved by a German scholar, Professor Hermann Klinghardt.

Professor Klinghardt worked out a system by means of which you can learn the intonation of any language. The principle is very simple: a horizontal line, known as a measuring line, is used to indicate the normal pitch of the voice; a heavy dot  indicates a stressed syllable, while a light dot  marks an unstressed syllable; a dot is used for every syllable; a dot with an up-glide  denotes a rising inflection, while one with a down-glide  indicates a falling inflection. Thus, the correct intonation for the

statement, "This is a nice day," should be mapped out as follows:



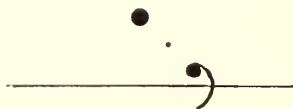
There are, of course, individual differences in the speaking of a language, as no two people speak exactly alike, but there are certain main tendencies governing the intonation of each language.

There are three main tendencies that characterize English intonation:

1. A complete thought ends with a falling inflection or down-glide. A question that begins with a question word such as *who*, *which*, *what*, also ends with a falling inflection.

Examples:

I shall go.



Where will you go?

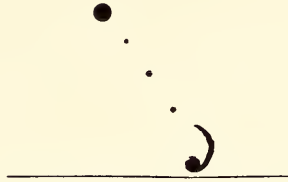


Note: Foreigners should be particularly careful about the use of the falling inflection, as they generally tend to use the rising inflection.

2. An unfinished thought and a question that does not begin with a question word should be spoken with a rising inflection, or up-glide.

Examples:

Once upon a time.



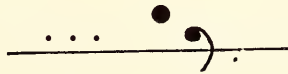
Will you go?



3. The first stressed syllable in an intonation group, or phrase, is higher in pitch than any other syllable in the group. Hence, the heavy dot indicating this syllable should be placed well above the measuring line. Any unstressed syllables that precede the first stressed syllable are placed in a line just above the measuring line.

Example:

It is a nice morning.



An unstressed syllable following the last stressed syllable is placed just below the measuring line.

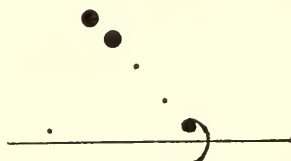
Example:

He is coming today.



These illustrations show that unstressed syllables in these positions are spoken in a pitch as low or lower than the normal pitch of the voice.

Sometimes there are two or more possible variations of the same statement to bring out different meanings. For example, the statement, "I *like* Mary so much," would be said as follows:



If, however, you wish to compare Mary with someone else, you would say, "I like *Mary* so much."



Read the following phrases, and indicate the intonation:

- | | |
|---------------------|---------------------------|
| 1. In the meantime. | 6. Is it you? |
| 2. I like candy. | 7. What time is it? |
| 3. Are you ready? | 8. It was a fine meeting. |
| 4. Good afternoon. | 9. On the other hand. |
| 5. What a nice day! | 10. Come on home. |

CHAPTER VII

Speech Problems

SPEECH problems include all deviations from accepted speech, in degrees varying from a mild form of regional dialect to a bad case of stammering. The question then arises: Are all speech problems necessarily speech defects? Is the girl who raves about the *priddy lil kiddy*, when she is speaking of a small cat and not a small child, suffering from a speech defect? She certainly must be accused of careless speech, at any rate. Has the boy who has reached the age of sixteen still speaking of a red rose as a *wed wose* a speech defect? It may be a difficult fact for him to accept, but his speech has some of the characteristics of prolonged infantilism. What about foreign accent? If a German has a good command of his own language, but speaks English with a decided accent, should he be said to have a speech defect? What about stammering? Stammering is a personality problem, as the stammerer is perfectly able to say the words that trouble him if only he thinks he can, yet almost anyone would consider it a speech defect.

It is needless to say that different authorities have differing views about what constitutes a speech defect. There is little use in carrying such a discussion further here. It may be said arbitrarily that any deviation from normal accepted speech, serious enough to prevent a person from taking his place satisfactorily in society, must be said to constitute a speech defect.

Speech defects may be divided into three classes:

1. Functional defects, or those which are not due to a physical handicap, but merely to a misuse of the speech mechanism. Among these are defective phonation, lisping (in which the mispronunciation of the sibilant sound occurs even though there is perfect occlusion), careless speech, and foreign accent.

2. Organic defects, or those due to a physical handicap, such as cleft palate, tongue-tie, and malocclusion of the teeth. These defects include lisping and cleft palate speech.

3. Emotional disorders, which include hysterical aphonia, cluttering, and stammering.

The question of whether or not the above defects are remediable may very naturally occur to you. Functional defects should be entirely remediable; in many cases organic and emotional disorders are remediable, and nearly every case is greatly helped by remedial work. Some defects are more serious and more difficult to overcome than others, but the substitution of a correct production for an incorrect one and its incorporation in daily speech are tedious at best. The great factor in speech correction is coöperation. If you really wish to improve your speech, if you desire it so earnestly that you are willing to spend hours on drills and ear-training exercises, to keep working conscientiously every day for a long period of time if necessary, to attempt to use the correct sounds all the time and not merely in the classroom—if you are willing to do all of these things, your chances of overcoming any defect are very good. You will, of course, need careful guidance, but in the last analysis you have to do the work yourself; no one can do it for you.

Certain exercises are helpful in the correction of all defects. Just as breath control is essential for voice

improvement, control of the tongue and lips and jaw is absolutely necessary in speech improvement. The setting-up exercises that should precede every practice period will be found on pages 73-75.

Ear-training is another important factor in the correction of all speech defects. If you can become conscious of the correct sound and your deviation therefrom, you will be well on the way to correction. A list of ear-training exercises will be found on page 76.

CHAPTER VIII

Functional Defects

Defective phonation. Defective phonation may be defined as the incorrect production of sounds. It usually consists of consonant substitutions; for instance, the substitution of *t* for *k* (*tandy* for *candy*), *v* and *f* for *th* voiced [ð] and voiceless [θ] (*vis fing* for *this thing*), and *w* for *r* (*wed wose* for *red rose*). Sometimes, however, all sounds are so curiously formed as to be very difficult and at times almost impossible to understand. These substitutions and incorrectly formed sounds are generally found in the speech of childhood. However, as a considerable number of people carry the bad speech habits formed in early youth into their adult life, defective phonation is a problem that frequently has to be dealt with on the high-school and college levels. It is obvious that much of this difficulty might be avoided if parents could be persuaded not to encourage baby talk. Unfortunately, too many misguided relatives think it is "cute" and therefore encourage the child to go on speaking in that way. They should be reminded firmly that what seems attractive at two or three years of age becomes distressing at eighteen or twenty; that everybody does not outgrow baby talk; and, finally, that it is much easier to form a bad habit than to break one.

The evidences of defective phonation which are likely to persist into adult life are the substitution of *w* for *r*, especially after another consonant (*bweak* for *break*), the mispronunciation of *l*, and the lingual protrusion lisp, which

consists of the substitution of *th* voiced [ð] and voiceless [θ] for *z* and *s*.

If you have difficulty in making any of these sounds, ask the teacher to pronounce them correctly and incorrectly for you, and listen carefully to the difference between the two pronunciations. If you can hear a difference, try to imitate the correct pronunciation, saying, for instance, *r-red-r-rose*. If, however, you have difficulty in imitating the correct sound, turn to the chapter on "The Sounds of English" (Part II, Chapter IV), and find out just what to do with each of the organs of articulation in order to make the particular sound correctly. After you have learned to make the particular sound in isolation, try it in words, and then in phrases and sentences. For the correction of the various mispronunciations mentioned in this section, see the contracts for defective phonation given in Part III. In correcting any sound, listen to your own speech carefully, so that you may be sure that you do not slip back into the incorrect pronunciation in informal conversation. After you have once learned to make a sound correctly, never allow yourself to make it incorrectly. This, as you will realize, requires constant watchfulness.

Careless speech. Careless speech usually consists of poor enunciation, but it may include incorrect pronunciations, such as *reconize* for *recognize* and *apern* for *apron*. The careless speaker usually substitutes *d* for *t*, or omits it altogether, except at the beginning of a word, and shows a lamentable tendency to omit final and middle *d*. The phrase *in the middle of the room* becomes *in the mil a the room* or *in de mil a de room*, and *a pretty kitty* is changed to *a pri kiddy*. Other consonants are omitted, too; *of* becomes *a*, *fifths* becomes *fiths*, *with* becomes *wid* or *wit*, *this* is changed to *dis*, and *didn't* and *couldn't* become something like *din* and *cun*. Equally common in this type of speech

is the substitution of *n* for *ng* [ŋ] in words like *coming* and *going*.

If you discover that your speech is slovenly, you will, of course, be eager to clear it up. Exercises such as the following will help you to train your ear and tongue for clearer speech:²

			ăt	ăt	ăt [æt]				
			ět	ět	ět [eɾt]				
			īt	īt	īt [ɪt]				
			ăd	ăd	ăd [æd]				
			ěd	ěd	ěd [eɾd]				
			id	id	id [ɪd]				
			ăk	ăk	ăk [æk]				
			ěk	ěk	ěk [eɾk]				
			ūk	ūk	ūk [ʌk]				
			ög	ög	ög [ɒg]				
			ăg	ăg	ăg [æg]				
			ig	ig	ig [ɪg]				
bē	dē	pē	tē	pē	[bi:]	di:	pi:	ti:	pi:]
bā	dā	pā	tā	pā	[beɾɪ	deɾɪ	peɾɪ	teɾɪ	peɾɪ]
bō	dō	pō	tō	pō	[boɾʊ	doɾʊ	poɾʊ	toɾʊ	poɾʊ]
			tit	tat	toe				

Katy did; Katy didn't

"Peter Piper picked a peck of pickled peppers"

"The bare, black cliff clanged round him"

The exercises for careless speech given in Part III (pages 77-78), as well as those given for the sounds *d* and *t*, *b* and *p*, *f* and *v*, and *g* and *k* (pages 96, 99, 101-102), will help you to speak clearly when reading aloud. Questions based on the sentences may be used as material for conversation. Classroom conversation is an important factor in overcoming careless speech, as it will help you to bear in mind that you

² All vowels and diphthongs may be used in these exercises.

must speak clearly all the time, and that careful speech should not be confined to reading and doing exercises.

Foreign accent. Foreign accent refers to those deviations from accepted English usage in the pronunciation of vowels and consonants, in stress and intonation, which characterize the foreigner's use of English. If you wish to overcome a foreign accent, it will be wise for you to approach the study of the language phonetically. The contracts for foreign accent in Part III are based on the phonetic method. A few sounds are taught each time, and these sounds are combined at once in syllables, words, phrases, sentences, and conversation. They are presented in this way in order that you may have the knowledge, and the courage as well, to begin to speak English at once. Later contracts take up the principles of strong and weak forms and of intonation, both of which are so necessary for the correct use of English.

There are certain characteristics found in the English of nearly all foreigners. Most people who speak English as a second language, and people who hear another language, or English spoken with a foreign accent, almost continually, have the following deviations from accepted English: they make the sounds *d* and *t* on the teeth instead of on the upper gum; they unvoice their final consonants and make other cognate substitutions³; they substitute *ng-g* [ŋg] or *ng-k* [ŋk] for *ng* [ŋ]; they lengthen vowels before voiceless consonants and shorten them before voiced consonants; they use strong forms where weak forms are necessary, and they frequently mistake the syllable which should be stressed; many of them substitute *d* and *t* for *th* voiced [ð] and voiceless [θ]. It may be helpful to list according to nationality the characteristics frequently found in the speech of foreigners.

³ See *Note*, p. 31.

Germans usually make the following substitutions:

w for *v* as in *vain*.

\overline{o} [u:] for \widetilde{o} [ʊ] as in *book*.

t for *th* [θ] as in *thumb*.

d for *th* [ð] as in *this*.

z for *s* as in *say*.

s for *z* as in *reason*.

p for *b* as in *buy*.

f for *v* as in *of*.

ch [tʃ] for *j* [dʒ] as in *judge*.

j [dʒ] for *ch* [tʃ] as in *church*.

r trilled [r] for *r* untrilled [ɹ] as in *red*.

In addition, they generally use the dental *d* and *t*, and sometimes use *ng-g* [ŋg] for *ng* [ŋ] as in *singing*. They also use strong forms when weak ones are required.

The English of people who speak Yiddish as a first language has many of the characteristic substitutions found in the German's use of English; in addition, in New York City and its environs, it contains many of the vulgarisms of New York City speech, such as placing *ī* [aɪ] and *aw* [ɔ:] too far back in the mouth, and substituting *oi* [ɔɪ] for *ū* [ɜ:] as in *third*. The following substitutions are also made:

ng-g [ŋg] or *ng-k* [ŋk] for *ng* [ŋ] as in *sing* or *singer*.

ng [ŋ] for *ng-g* [ŋg] as in *finger*.

dental *d* and *t* for *d* and *t* made on the upper gum as in *debt*.

ĕ [eɾ] for ă [æ] as in *cat*, or ă [a] as in *ask*.

s for *z* as in *because*.

Italians frequently make the following substitutions:

\bar{e} [i:] for ĭ [ɪ] as in *hit*.

ĩ [ɪ] for \bar{e} [i:] as in *heat*.

\bar{o} [oɾʊ] for \hat{o} [ɔ:] as in *caught*.

$\overline{o}\overline{o}$ [u:] for \overline{oo} [ʊ] as in *book*.

\grave{a} [a] as in *ask* for \check{a} [æ] as in *bad*.

t for *th* [θ] as in *thin*.

d for *th* [ð] as in *this*.

ng-g [ŋg] for *ng* [ŋ] as in *singing*.

trilled *r* [r] for untrilled *r* [ɹ] as in *red*.

dental *d* and *t* for *d* and *t* made on the upper gum as in *debt*.

In addition, they unvoice their final consonants and make other cognate substitutions. They also use strong forms instead of weak ones.

Spaniards frequently make the following substitutions:

\bar{e} [i:] for \check{i} [ɪ] as in *hit*.

\check{i} [ɪ] for \bar{e} [i:] as in *heat*.

\acute{o} [ɔ:] for \bar{o} [oɾʊ] as in *go*.

\bar{o} [oɾʊ] for \acute{o} [ɔ:] as in *caught*.

\grave{a} [a] as in *ask* for \check{a} [æ] as in *bad*.

d for *th* [ð] as in *this*.

t for *th* [θ] as in *thin*.

ng [ŋ] for *n* usually following \check{i} [ɪ] as in *tin*.

trilled *r* [r] for untrilled *r* [ɹ] as in *red*.

In addition, they insert the sound \check{i} [ɪ] before the sibilant, dentalize *d* and *t*, and use strong forms instead of weak.

People from the Near East frequently make the following substitutions:

\check{e} [eɾ] for \bar{a} [eɾɪ] as in *take*.

\bar{e} [i:] for \check{i} [ɪ] as in *sit*.

\check{i} [ɪ] for \bar{e} [i:] as in *east*.

\acute{a} [ə] for \acute{o} [ɔ:] as in *small*.

\acute{o} [ɔ:] for \bar{o} [oɾʊ] as in *though*.

\check{e} [eɾ] for \check{a} [æ] as in *chapel*.

\overline{oo} [ʊ] for \overline{oo} [u:] as in *group*.

f for *v* as in *of*.

ng-k [ŋk] for *ng* [ŋ] as in *going*.

trilled *r* [r] for untrilled *r* [ɹ] as in *red*.

In addition, they dentalize *d* and *t*, unvoice their final consonants, and substitute strong forms for weak.

Slavs usually make the following substitutions:

\acute{o} [o:] for \bar{o} [oɾʊ] as in *go*.

$\acute{o}\acute{o}$ [u] for $\bar{o}\bar{o}$ [u:] as in *cool*.

\check{e} [eɾ] for \check{a} [æ] as in *mat*.

w for *v* as in *vain*.

s for *z* as in *because*.

b for *p* as in *cap*.

p for *b* as in *cab*.

t for *d* as in *red*.

ng-g [ŋg] for *ng* [ŋ] as in *coming*.

In addition, they unvoice their final consonants, dentalize *d* and *t*, and use strong forms for weak.

Inorganic lisping. "Lisping may be defined as any habitual mispronunciation of the sibilant sounds."⁴ The sibilants are *s*, *z*, *sh* [ʃ], *zh* [ʒ], *ch* [tʃ], and *j* [dʒ]. There are three general types of lisps: the lingual protrusion, the lateral emission, and the nasal emission. Any of these defects may be functional, organic, or emotional. If you have perfect occlusion—that is, if your teeth come together properly so that there should be no difficulty in forming the sibilant sounds—and you lisp in spite of this, you have what is known as a functional defect. You may have imitated someone who lisped, or you may have formed the habit at the time of second dentition, when the desire of the tongue to investigate the space left vacant by the loss of the front baby teeth starts so many children on the road to lisping.

The lingual protrusion lisp is very easily recognized. It consists of the substitution of the voiceless *th* [θ] for *s* and of the voiced *th* [ð] for *z*. This occurs because the

⁴ Raubicheck, Davis, Carll, *Voice and Speech Problems*, Prentice-Hall, Inc., 1932.

tongue protrudes beyond the upper front teeth in making the sibilant sounds. In order to correct this defect, you must, of course, know exactly what to do with the organs of articulation in order to make the sounds correctly (see page 35); you will also have to control the tongue carefully. The following exercises will help you to see and hear the difference between correct and incorrect sounds.⁵

thä [θa:]	sä [sa:]	thä [θa:]	sä [sa:]	thä [θa:]	sä-sä-sä [sa:]
thē [θi:]	sē [si:]	thē [θi:]	sē [si:]	thē [θi:]	sē-sē-sē [si:]
thä [ða:]	zä [za:]	thä [ða:]	zä [za:]	thä lða:]	zä-zä-zä [za:]
thā [ðeɪ̯]	zā [zeɪ̯]	thā [ðeɪ̯]	zā [zeɪ̯]	thā [ðeɪ̯]	zā-zā-zā [zeɪ̯]

After you have learned to make the sound properly (and this is a very small part of the task), practice using it as an initial, middle, and final sound in words, and then incorporate it in sentences and conversation. The carefully graded contracts in Part III will be the best guide as to what steps to take in overcoming this defect.

The lateral emission lisp occurs when the tongue tip is curled back so that the sound comes out of the side of the mouth. The remedy is to relax the front of the tongue and proceed as in the lingual protrusion lisp. The exercise below may be more helpful as a setting-up exercise in this type of lisp than the one given above. However, it is often wise to use both.

t t t	ssssssssssssssss	
to see	to see	to see [si:]
to say	to say	to say [seɪ̯]

The nasal emission is like the lateral emission, except that the tongue is curled so far back that the sound is emitted from the nose. The correction of this defect

⁵ These exercises may be extended to include all vowels and diphthongs.

calls for control of the soft palate so that the sound may be forced to come out of the mouth. Practice yawning and doing the other exercises designed to give control of the soft palate; these exercises are found in Contract 2 of the "Contracts for Nasality." Then proceed as with the lateral emission lisp.

CHAPTER IX

Organic Defects

Malocclusive lisping. Malocclusion means that the teeth do not occlude, or meet properly, or, in other words, that there is not a perfect bite. A person may be overshot, in which case his upper jaw will protrude beyond his lower jaw, so that in closing the jaws a space is left between the upper and lower front teeth; on the other hand he may be undershot, and again there will be an open space between the upper and lower teeth, but this time the lower jaw will protrude. Both of these malformations naturally cause a lisp because the open space permits the sibilant sound to rush out too vigorously; moreover, the tongue is almost bound to protrude into the space between the teeth. Another type of malformation is known as the open bite; in such a case the teeth meet in the back, but due to some obstruction they are unable to meet in the front; again, the upper front teeth may come to a point, or the teeth may be out of alignment, or merely very crooked. If you suffer from any of these difficulties, you should consult an orthodontist. Little can be done toward correcting a lisp, however, while the orthodontia is in progress. It is much better to wait until the work has been completed and then reëducate the organs of articulation to function properly in a new environment. The contracts for lisping that are given in Part III will be helpful here. If the orthodontist decides that nothing can be done to help the condition, you will have to depend upon constant ear training to improve the sound. Do not be discouraged,

as it frequently happens that a person with malocclusion is able to acquire a very acceptable sibilant sound.

Tongue-tie. In cases of tongue-tie, the fraenum, the muscular tissue that joins the tongue to the middle line of the floor of the mouth, is too short. If it is only a little too short, it may be stretched by tongue exercises such as those given in Part III (see page 73). If, however, it is very short, a competent surgeon should be consulted. It is a very simple operation to have the fraenum slightly clipped, and thus lengthened. The sounds mispronounced because of this difficulty are the sibilants and the consonants that require the tongue to be raised, particularly those made by placing the tip or front of the tongue on the upper gum. After the fraenum has been stretched or cut, the tongue must be trained to reach up to the upper gum for the sounds *t*, *d*, *n*, and *l*, and to take the correct position for the sibilants. If you have had this difficulty, you will have to learn the proper position of the organs of articulation for the above-mentioned sounds and practice saying the sounds correctly. You will also have to learn to control the tongue. The following exercise will help in strengthening the muscles and giving control of the movements of the tongue: open the mouth as for *ä* [a:] and hold the jaw firmly in that position; then at the count of 1 raise the tongue to the upper gum, and at the count of 2 lower it. Do this a number of times, keeping the jaw open during the entire exercise. After you have practiced this exercise, try making the sounds given above in isolation, and then use them in syllables, as in the following:⁶

dā	dā	dā	[deɾɪ]
tā	tā	tā	[teɾɪ]

⁶ These exercises may be extended to include all vowels and diphthongs.

	lā	lā	lā	[leɪ]				
	nā	nā	nā	[neɪ]				
dā	tā	lā	nā	lā	[deɪ]	teɪ	leɪ	neɪ
	ăd	ăd	ăd	[æd]				
	ăt	ăt	ăt	[æt]				
	ăl	ăl	ăl	[æl]				
	ăn	ăn	ăn	[æn]				
	tăd	tăd	tăd	[tæd]				

After you have learned to make the sounds correctly in syllables, try to use them correctly in words, phrases, sentences, paragraphs, and finally in conversation. The use of conversation is particularly important, as you must learn to make the sounds properly when you are thinking about something else. The sentences given under *n*, *l*, *d*, and *t* in Part III will give you good practice in using these sounds; they may also be used as a basis for practice in conversation. For the correction of the sibilants, proceed as with any other case of lisping.

Cleft palate. In cases of cleft palate, the cleft, or cut, may be in the lip (in which case it is known as a hare lip), the hard palate, the soft palate, or merely the uvula, or it may extend from the lip through both palates. A competent surgeon who has specialized in cleft palates should be consulted at the earliest possible moment in cases of this sort. After the surgeon has done all he can to alleviate the difficulty, the organs of articulation must be reëducated to meet the new situation. The sounds most affected by this difficulty are *g*, *k*, the sibilant sounds, and all the vowels. The latter are distorted because of their extreme nasal quality. All of the speech is nasal, however, as, due to the cleft in the palate, there is nothing to prevent the sound from going into the nasal passage. An expert surgeon believes that it is safe to begin exercising the palate a month after the operation has taken place. This, of course, must be done very cautiously under the guidance

of an expert. Exercises to aid in overcoming the nasality consist in yawning, panting, and then endeavoring to raise and lower the soft palate without either of these devices. The contracts for nasality may be used at the instructor's discretion. The sounds *g* and *k*, which are ordinarily made by the back of the tongue and the soft palate, may be brought forward toward the hard palate. The following exercises may be used to train the tongue to come forward on these sounds:⁷

kā	kā	kā [keɾɪ]
gā	gā	gā [geɾɪ]
āk	āk	āk [æk]
ăg	ăg	ăg [æg]
găk	găk	găk [gæk]
kăg	kăg	kăg [kæg]

The exercises given for *g* and *k* in Part III may be used for practice in using these sounds in words and sentences, and may be employed as a basis for conversation as well. The sibilants should be corrected according to the contracts for lisping.

⁷ These exercises may be extended to include all vowel sounds.

CHAPTER X

Emotional Disorders

Neurotic lisp. In the discussion of inorganic lisp in Chapter VI, the statement was made that if a person with a perfect occlusion lisped, he might be said to have a functional defect. There is one other possibility that has to be taken into consideration; that is, that the person might be suffering from a neurotic lisp. If after careful training an inorganic lisp fails to show any improvement, the probability is that the lisp is neurotic. In such a case the person consciously or unconsciously desires to lisp and hence continues to do so. The reason for this desire must be discovered and dealt with if a cure is to be accomplished. This type of lisper will insist that he has every desire to overcome the defect and may think he is perfectly honest when he says it. The fact remains, however, that if he is intelligent and properly taught, he will overcome a lisp for which there is no physical reason. As in all other emotional disorders, each lisper is an individual problem. Suffice it to say that lisp is an infantile characteristic, and any student who wishes to enjoy the respect of his or her fellows in an adult civilization will strive to overcome this childish mannerism at the earliest possible moment.

Hysterical aphonia. Hysterical aphonia refers to an absence of voice that is not organic. The person suffering from this difficulty is perfectly capable of speaking in a clear tone if he thinks he can. He may begin speaking clearly and then, losing confidence, suddenly have no voice at all. He may be able to read aloud in a clear

tone and still be apparently unable to speak aloud; or he may be able to speak in a clear tone and unable to read except in a whisper. The following rules may be helpful to the person suffering from this difficulty:⁸

1. Build up your physical condition through long hours of undisturbed sleep, proper food, fresh air, and exercise.

2. Avoid excitement, friction, and overwork, if possible.

3. Practice breathing and voice exercises every day, as they will help you to control your voice and speak in a clear tone.

4. Practice reading aloud by yourself; this will give you the confidence to read and speak to others in a clear tone.

5. Always speak slowly and smoothly.

6. Say to yourself, "*I can and will speak in a clear tone.*"

Cluttering. The term cluttering refers to very rapid, indistinct speech, in which the person frequently repeats the same syllable several times before he can go on to the next one. The clutterer, unlike the stammerer, is not afraid to speak; he jumbles and repeats sounds through haste and excitement. If you are troubled with this difficulty, remember that the key to the situation is to speak *slowly*. If you find yourself talking rapidly and repeating syllables, stop and begin over again, trying to speak slowly and smoothly. Learn to breathe properly, to speak and read in thought groups, and to articulate distinctly. Practice in reading aloud, conversation, and speaking to a group will also be helpful. Always remember that you can speak well if you are careful to speak slowly and distinctly.

Stammering. Stammering, the apparent inability to pronounce a sound, because of laryngeal cramp, lip cramp,

⁸ Hysterical hoarseness may be treated in the same way.

or some other source of tension, is a common speech problem.

The stammerer can pronounce all sounds under certain favorable conditions. These conditions vary with individual cases. Nearly all stammerers can sing without any difficulty, and most of them can whisper—probably because neither of these is actually talking. One boy, by his own account, can go for long periods of time without stammering when speaking to his friends, but he begins to stammer painfully when confronted with a question in the classroom. Another answers questions and carries on discussions in a classroom with a reasonable degree of ease, but stammers when talking to his family and friends. Still another can talk with friends and take part in a play with no speech difficulty, but, to his great embarrassment, stammers when asked to read aloud from a printed page. And so it goes; each stammerer is an individual problem.

The stammerer usually suffers from emotional strain. This may be the result of his reaction to a bad illness or fright. It may also be caused by a feeling of insecurity due to conditions at home or in school. If the cause of the emotional strain can be discovered and removed, the stammerer may be cured without a single speech exercise. Jim, for instance, had become emotionally upset because he could not compete successfully in any respect with his brother Frank, who was five years his senior. It was pointed out to him that there was no good reason why he should attempt to compete with Frank, who had five years' advantage over him. He was also made to realize that in studies and sports he did as well as, if not better than, boys his own age. As a result, his ego was built up and his speech improved. If, however, the cause of the emotional strain from which the stammerer suffers is irremediable, if there is serious and protracted illness at

home, or if there is a clash of personalities in the family group, he will have to adjust himself to the situation and build up enough strength within himself to prevent an emotional reaction. If the cause of the emotional strain cannot be discovered, the stammerer must attempt to change his pattern of living so that there is less opportunity for strain. If he is bumptious, he must try to become more subdued; if, on the contrary, he is too retiring, he must learn to take his place in the group.

The teacher plays a very important part in helping the stammerer to adjust himself more happily. The teacher must be sympathetic, as well as wise and firm. In *The Spoken Word* of November, 1933, Dr. Letitia Raubichek has listed the following ways in which the teacher may help the stammerer:

1. Give him a non-speaking job in the classroom. . . . Help him to do this job well and praise him when he does.
2. Allow the stammerer to sit as near you as he can without being conspicuous. Encourage him to reply briefly but regularly, especially in subjects in which he is proficient.
3. Measure his knowledge of the subject by his written work, but allow him to respond orally, by single-word answers, if necessary, so that he has a feeling of solidarity with the group.
4. Insist kindly, but firmly, that he meet all non-speaking assignments as well as his abilities will permit. The stammerer is apt to excuse himself from all obligations because of his disability. His written work should be as neat, as complete, and as promptly produced, as that of the rest of the class.
5. Enlist the coöperation of the class to help him by keeping quiet when he speaks, and by encouraging him by praise when he has succeeded in speaking well.
6. Win the confidence of the stammerer, and help him, as one friend helps another, to find happiness and security in his classroom circle.

In the same article, Dr. Raubicheck adds a list of "Dont's" for teachers:

1. Don't ignore the stammerer. Give him a chance to take part in all the class activities.
2. Don't create an atmosphere of tension by rapid fire staccato speech, loud and peremptory commands, military discipline.
3. If you must have rapid oral drills, exclude the stammerer, but do not make this exclusion obvious.
4. Don't pamper the stammerer, or in any way make him conscious of any difference between him and his classmates.
5. Don't punish the stammerer for speech faults. Encourage him.
6. Don't ridicule him, and don't let anyone else do it.⁹

The coöperation of the stammerer's family is another important factor. Relatives and friends who do not understand the situation are unfortunately apt to scold, ridicule, punish, or pamper the stammerer. Once they know how harmful such attitudes may be, they are, of course, very eager to do their part in making the stammerer's home life as serene, secure, normal, and healthful as possible.

It is very important that the stammerer's health should be built up. He needs more rest than other people, and he should not take on so much work or so many activities that he cannot get plenty of rest. He should also take plenty of outdoor exercise. He should eat good, wholesome food, including fruits, green, leafy vegetables, and milk. It is an obvious fact that as a person's physical condition improves, he becomes less nervous.

Dr. Sarah Stinchfield in her book, *Speech Pathology*, gives a list of rules for the stammerer to follow. Here are a few of the most helpful:

⁹ Raubicheck, Letitia, "The Stuttering Child," in *The Spoken Word* of November, 1933.

1. Try not to become very much excited when you are talking. Cultivate habits of calm, easy speech, free from hesitation, "noises," and nervous mannerisms.

2. Don't worry about your speech. It is worry which sends it off into jerky, unpleasant utterance. Calmness and control of yourself whenever you begin to speak will give you easy, fluent utterance, if you practice it often enough.

3. Remember that it will take time to improve, but begin *now* to relax, and make up your mind that you are going to conquer your speech habits rather than let them master *you!*

→ 4. Keep a cheerful, pleasant attitude all the time.

5. Remember that an occasional hesitation is to be expected for some time, if you have stuttered for a good many years, but, *stop* the moment hesitation or jerky speech occurs and get a new grip on yourself; make a new and better start, without facial contortions, grimaces, and tied-up muscle movements of head and shoulders. Be a self-starter of the mental type; don't let your hands and feet start the performance.

6. Relax, relax, *relax!* Speech should be easy and spontaneous. Call some of your friends on the telephone occasionally, or answer the calls, whenever possible, until you can do this successfully. People who stutter often have a strange fear of the telephone. Overcome this fear, realizing that it is easier to talk to some people over the telephone than in the same room.

7. Do not depend on some other member of your family to talk for you, who thus assumes the social responsibility that should be yours. Be gracious and tactful enough to do your share, and try to do it easily and well. Self-consciousness is the bug-bear which most often makes us feel awkward and appear ill at ease.¹⁰

Speech exercises, reading, and conversation are valuable aids to the stammerer because they give him confidence. The contracts in Part III, which are designed for stammerers, aim to give the student this courage in speaking. They accomplish this end by first proving to him that he

¹⁰ Stinchfield, Sarah M., *Speech Pathology*, Expression Co., 1928.

can make all the sounds of the language, and then indicating that if he can do it once, he can do it all the time. The carefully graded exercises, ranging in difficulty from the ability to say a word to the ability to read a phrase, sentence, paragraph, or short story, show him that by going slowly he can meet any speech requirement in any life situation.

PART III

EXERCISES

Relaxation Exercises

Tongue Exercises

Lip and Jaw Exercises

Voice Exercises

Ear-Training Exercises

Exercises for the Correction of Careless Speech

Exercises for Vowel Sounds

Exercises for Diphthongs

Exercises for Consonants

Exercises for the Correction of Cognate Substitutions

CONTRACTS

Breathiness

Hoarse Voice and Throatiness

Nasality

Denasalization

Foreign Accent

Lisping

Stammering

Defective Phonation

Exercises

Relaxation Exercises

1. Lie down on the bed, flat on your back, and tell yourself that the bed is holding you. Let yourself go completely; relax your whole body even to the smallest finger and toe. Rest, *rest*, *REST!*

2. Stand or sit. Make believe your head is a cannon ball and rotate it in the following fashion: drop it forward on your chest, push it over the right shoulder, let it drop down in the back, and then let it come over the left shoulder by its own weight. Do this several times in each direction.

3. Let the jaw drop, and say *ah* as you do the preceding exercise.

4. Stand upright. Bend from the waist, letting yourself go completely limp as if you were a rag doll. Return slowly to an upright position.

5. Stand upright. Bend from the waist as before. Relax completely, and let the arms sway from side to side like an elephant's trunk. Walk forward, swaying from side to side until you tumble in a heap on the floor. Be sure that you are completely relaxed when you fall.

Tongue Exercises

1. At the count of 1, run the tongue out and point it. At the count of 2, draw it back in the mouth. Repeat several times.

2. At the count of 1, run the tongue down toward the chin and point it. At the count of 2, draw it back in the mouth. Repeat several times.

3. At the count of 1, run the tongue up toward the nose and point it. At the count of 2, draw it back in the mouth. Repeat several times.

4. At the count of 1, place the tongue at the right-hand corner of the mouth and point it. At the count of 2, draw it back in the mouth. Repeat several times.

5. At the count of 1, place the tongue at the left-hand corner of the mouth and point it. At the count of 2, draw it back in the mouth. Repeat several times.

6. Place the tip of the tongue at the right-hand corner of the mouth, and rotate the tongue up across the upper lip, around and down across the lower lip, and back in the mouth. Start at the left-hand corner and rotate up, around, down, and back in the mouth. Start at either corner and rotate down, across the lower lip, around and up across the upper lip. Repeat these exercises several times, remembering to keep a sweeping motion of the tongue around the lips and to cover as wide a surface as possible.

7. Open the mouth. At the count of 1, curl the tongue back toward the soft palate. At the count of 2, drop it back to the floor of the mouth. Repeat several times.

8. At the count of 1, put the tip of the tongue on the back of the lower teeth, and bite down gently with the upper teeth. (This is known as bulging the tongue.) At the count of 2, let the tongue go back to its natural position. At the count of 1, put the tip of the tongue on the back of the upper teeth and press up with the lower teeth. Alternate these two exercises, slowly at first, and then rapidly.

9. At the count of 1, run the tongue out and groove it. At the count of 2, let it go back in the mouth. Now groove the tongue and blow through the groove as you draw the tongue gently back in the mouth. Repeat several times.

10. Hold the mouth open as if you were going to say *ah*. At the count of 1, raise the tongue to the upper gum; at the count of 2, lower the tongue to the floor of the mouth. Do this an increasing number of times; keep the mouth open throughout the entire exercise.

Lip and Jaw Exercises

1. At the count of 1, pout the lips. At the count of 2, relax them.

2. At the count of 1, spread the lips. At the count of 2, relax them.

3. At the count of 1, lift the right-hand side of the upper lip. At the count of 2, relax it.

4. At the count of 1, lift the left-hand side of the upper lip. At the count of 2, relax it.

5. At the count of 1, thrust the under lip forward. At the count of 2, relax it.

6. Spread the lips and say *ē* [i:]; open the mouth wide and say *ā* [a:]; round the lips and say *ōō* [u:].

7. Say the diphthongs *ow* [aʊ] and *oi* [ɔɪ], exaggerating the positions of the lips and jaw.

8. Say *ē* [i:], *ā* [a:], *ōō* [u:], *ow* [aʊ], *oi* [ɔɪ].

9. Repeat the sound *p* several times in rapid succession, as follows: *pppppp*.

10. Say *pip-pap*; *tip-tap*; *snip-snap*.

11. Repeat the sound *b* several times in rapid succession: *bbbbbbbbbbbbbbbb*.

12. Say *tib-tab*; *dib-dab*; *sib-sab*; *bibble-bobble*, *bibble-bobble*, *bibble-bobble*.

Do all of the above exercises several times daily.

Voice Exercises

Inhale and exhale, prolonging the tone on the following sounds:

ō, as in *low* [oʊ]

ōō as in *foot* [ʊ]

ōō as in *roof* [u]

ô as in *hall* [ɔ:]

ā as in *father* [a:]

ā as in *day* [eɪ]

ă as in *cat* [æ]

ē as in *tea* [i:]

ě as in *met* [ɛ]

î as in *mine* [aɪ]

ĩ as in *fit* [ɪ]

û as in *word* (*er* as in *berth*, *ir* as in *birth*, *ur* as in *burn*) [ɜ:]

ŭ as in *come* [ʌ]

ow as in *how* [aʊ]

oi as in *noise* [ɔɪ]

Inhale and explode the tone suddenly on the above sounds.

Inhale; exhale, holding the sound for a short time and exploding it quickly at the end. In other words, stress the end of the tone.

Ear-Training Exercises

1. Make a list of five words for each of the following sounds:
(a) *ă* as in *man* [æ]; (b) *ē* as in *seem* [i:].¹¹

2. From the words given below, make two lists of two columns each, as follows:

(a) In the first column put the words that begin with a voiced sound, and in the second put those that begin with a voiceless sound.

(b) In the first column put the words that end with a voiced sound, and in the second put those that end with a voiceless sound.

love	dot	this	chum	because
think	bat	water	seize	cease
dogs	rough	jerk	thumb	twice
cats	which	tab	lamb	hat

3. Read the following columns of words horizontally; tell which word or words have the same vowel sound or diphthong as the first word:

<i>ice</i>	niece	lit	tight	is	aye (<i>yes</i>)
<i>cap</i>	aunt	father	ran	last	all
<i>lay</i>	eight	rat	class	sample	take
<i>book</i>	moon	put	spoon	spot	choose
<i>there</i>	here	sere	fair	cheer	rear
<i>mean</i>	bet	smear	fare	machine	clique
<i>poor</i>	floor	hour	sower	sure	door
<i>heard</i>	fear	beard	berth	tear	curl

4. What *sound* (not what letter) do the names on each of the following horizontal lines have in common?

Coleridge	Pope	Goldsmith	Rossetti	Holmes
Whittier	Shelley	Milton	Robinson	Dickens
Wordsworth	Churchill	Burns	Erskine	Herbert

¹¹ This exercise may be extended to deal with all vowels and diphthongs.

Exercises for Correction of Careless Speech 77

Blake	Hale	Payne	Gay	Shakespeare
Bryant	Wilde	Dryden	Byron	Prior

5. What is the most predominant sound in each of the following lines?

- "Alone, alone, all, all, alone."
 "After life's fitful fever, he sleeps well."
 "An Austrian army awfully arrayed."
 "And the rain, it raineth every day."

6. What are the *two* predominant sounds in each of the following lines?

- "Yield, ye youths, ye yoemen, yield your yell."
 "Peter, Peter, pumpkin-eater."
 "Kindred kill kinsmen."
 "Said Simple Simon to the pieman."
 "The furrow followed free."

7. Name the vowel sound in each of the following words:

mean	foot	tongue	cough	bath
earth	strength	mute	through	grass
moon	tent	rough	plot	laugh

8. List the following words in two columns; in the first column put the words that contain a vowel sound, and in the second put those that contain a diphthong:

light	may	length	loaf	grasp	tough
all	bight	came	sick	sough	sought

9. Which word or words on the following horizontal lines rhyme with the first word?

<i>might</i>	pine	freight	kite	file	kind
<i>plea</i>	meek	dream	sleep	flee	drain
<i>sieve</i>	leave	retrieve	give	lift	receive
<i>comb</i>	tomb	foam	bomb	come	home
<i>rough</i>	bough	stuff	cough	cuff	rush
<i>mope</i>	moan	smoke	rope	mole	mode

Exercises for the Correction of Careless Speech

1. "Sometimes his tinkling waters slipt
Down through a frost-leaved forest crypt."

78 Exercises for Correction of Careless Speech

2. "All night by the white stars' frosty gleams,
He groined his arches and matched his beams."
3. "Polly, put the kettle on, we'll all take tea."
4. "Slender and clear were his crystal spars,
As the lashes of light that trim the stars."
5. "The forest cracked, the waters curled,
The cattle huddled on the lea."
6. "In Xanadu did Kubla Khan
A stately pleasure dome decree."
7. "With mirth and laughter let old wrinkles come."
8. "What thou see'st when thou dost wake,
Do it for thy true love's sake."
9. "Once more unto the breach, dear friends, once more,
Or close the wall up with our English dead."
10. "Hold hard the breath, and bend up every spirit
To his full height."
11. "Double, double, toil and trouble,
Fire burn and caldron bubble."
12. "Here are sweet peas on tiptoe for a flight."
13. "This fellow pecks up wit, as pigeons peas,
And utters it again when God doth please."
14. "My good blade carves the casques of men,
My tough lance thrusteth sure."
15. "My strength is as the strength of ten."
16. "Are these the breed of wits so wondered at?"
17. "Necessity will make us all forsworn,
Three thousand times within this three years' space."
18. "She heard the singing, she heard the clatter,
But, oh, the feast was no such matter."
19. "Splashing and paddling with hoofs of a goat,
And breaking the golden lilies afloat
With the dragon fly on the river."

20. "Swiftly, swiftly flew the ship,
Yet she sailed softly too,
Sweetly, sweetly blew the breeze,
On me alone it blew."
21. "Theophilus Thistle, the successful thistle sifter, thrust
three thousand thistles through the thick of his thumb."
22. "That orb'd maiden with white fire laden,
Whom mortals call the moon,
Glides glimmering o'er my fleece-like floor
By midnight breezes strewn."
23. "I remember the black wharves and the ships
And the sea-tides tossing free."
24. "My spirit beats her mortal bars,
As down dark tides the glory slides
And, starlike, mingles with the stars."
25. "The thick, black cloud was cleft."

Exercises for Vowels

ē as in *seem* [i:]

Eden	eave	geese	pea	believe	naïve
eagle	even	heed	queen	careen	physique
equal	ease	Jean	read	convene	receive
eel	bee	keep	senior	discreet	serene
epoch	cede	lean	team	Ezekiel	tureen
east	deem	meat	veal	gaberdine	unseemly
eat	feed	neat	zebra	machine	vaccine

1. Jean is sewing seams on the electric machine.
2. There were three seniors on the team.
3. Please keep the house clean and neat.
4. Please shell the peas, feed the geese, and keep away from the bee-hive.
5. The teacher permitted the senior to read the latest book about Mary Queen of Scots.
6. The teams of horses were eating their dinner in the east pasture.

7. I believe that there is bean soup in the tureen.
8. "All that we see or seem
Is but a dream within a dream."
9. "For the moon never beams without bringing me dreams
Of the beautiful Annabel Lee."
10. "Take heed lest by your heat you burn yourselves."
11. "Chill as a down-east breeze should be."
12. "To Thee, meek Majesty, soft King,
Of simple graces and sweet loves!
Each of us his lamb will bring,
Each his pair of silver doves."
13. "Little lamb, who made thee?
Dost thou know who made thee?
Gave thee life and bid thee feed
By the stream and o'er the mead?"
14. "Where I will heal me of my grievous wound."

ĩ as in *it* [ɪ]

Ibsen	bit	jib	rinse	belief	equality
if	cinder	kindle	sill	defect	liberty
ill	ditto	lilt	tint	deprive	yesterday
immune	finish	mince	villa	receive	Monday
innate	guilt	niche	will	rehearse	Tuesday
issue	hill	pitch	zinc	serene	Saturday

Note: The first syllable of the words *belief*, *defect*, *deprive*, *receive*, *rehearse*, *serene*, and the last syllable of all the words in the last column contain the sound ĩ [ɪ].

1. *The Master Builder* is a play by Henrik Ibsen.
2. Kitty finished knitting a pair of mittens before she went to the city.
3. I should like to see you on Saturday, if you are going to be at liberty.
4. The pretty little village is situated near the river.
5. Will you please stop at the sixth floor?

6. The French Revolution had for its slogan, "Liberty, Equality, Fraternity."

7. The linnet was singing in the cherry tree.

8. The Christmas tree was trimmed with gifts and tinsel.

9. Have you seen the motion picture called *Only Yesterday*?

10. Will you rinse the handkerchiefs and put them in the sun to dry, if you have time?

11. The little boy was deprived of his dinner Thursday, as a punishment for running away.

12. The nurse will put zinc ointment on the sore finger.

13. They are going to rebuild the cottage on the side of the hill.

14. The ichthyosaurus was a prehistoric reptile that had some of the characteristics of the fish.

15. Jim's brother and sister visited him Sunday.

ě as in *let* [eɾ]

ebb	ensign	bed	met	beset	pretend
eccentric	enter	den	nest	confess	protest
edit	epic	fed	pen	contend	relent
efficacy	equity	get	render	defend	respect
egg	Erin	hen	sent	descend	September
edge	escalator	jet	tend	invest	suspend
elbow	etch	kennel	west	November	tremendous
embargo	excavate	lend	yet	overstep	unbend

1. The west was red from the sunset glow.

2. The maid hung the etching over the bed in the guest room.

3. It is less pleasant to ride on an escalator than on an elevator.

4. Jenny fed the hens and then went in to get supper.

5. Ted set up the bed in the tent.

6. If you will lend me ten dollars until tomorrow, I will send you a check.

7. Ezra found ten eggs in the hen's stolen nest.
8. The test was given on the eleventh of September.
9. The ensign entered the room with a pen in his hand.
10. The eccentric men pretended that they were going to descend into the excavation.
11. The poet read an epic poem by request.
12. This is a memento of a trip to the west.
13. The red dress was trimmed with jet.
14. The doctor contended that the medicine was not fresh.
15. The man's physical strength was slight, but his mentality was great.

ă as in *at* [æ]

abolition	apt	ban	mantle	collaborate
action	aristocrat	candy	natural	detached
add	arrogant	dad	pansy	evaluate
affable	aster	fancy	rattle	examine
aggravate	atom	gallery	sand	intangible
alimony	average	hand	tack	preamble
amicable	axiom	jamb	van	procrastinate
antic	azure	land	yam	unravel

1. Indianapolis is the capital of Indiana.
2. The actions of affable people can sometimes be aggravating and antagonizing.
3. The average person is apt to become weary after a morning in an art gallery.
4. The man made an impassioned plea for a "back to the land" movement.
5. Sally was reprimanded for unravelling the sweater.
6. The traveler landed at the entrancing island of Japan.
7. There were asters and pansies on the mantle in the parlor.
8. The man was ill after a luncheon of sandwiches, bananas, and canned yams.
9. The tacks rattled around in the tin can.

10. "He hath brought many captives home to Rome,
Whose ransoms did the general coffers fill:
Did this in Caesar seem ambitious?"
11. "O! how wretched
Is that poor man that hangs on princes' favors!"
12. "Why should a man, whose blood is warm within,
Sit like his grandsire cut in alabaster?"
13. "Slave, I have set my life upon a cast,
And I will stand the hazard of the die."
14. "I put my hat upon my head
And walked into the Strand.
And there I met another man
Whose hat was in his hand."

ä as in *father* [ɑ:]

are	bark	farm	park
arduous	carp	half	part
ark	charm	heart	rather
alms	chart	jar	tar
arm	darn	lard	varnish
art	dart	market	yard

â as in *ask* [æ]

after	fast	mask
answer	glance	mast
can't	glass	past
class	grass	rasping
command	lance	rascal
dance	last	trance

1. The beggar asked my father for alms.
2. He asked me if I intended to go to art class.
3. The grass in the yard is fast becoming green.
4. The rasping voice of the commander made a jarring note in the class.
5. The barking dogs darted around the farm.
6. The country was up in arms about the farm bill.

7. Rather more than half the road was coated with tar.
8. I can't answer your question until after class.
9. The boat with the tall mast was going fast when it passed the launch.
10. The arduous task is finished at last.
11. A farm cart cannot go as fast or as far in a day as a motor car.
12. She glanced at her reflection as they danced past the looking-glass.
13. Father said his arms were tired from varnishing the floor of the farm house.
14. You cannot see half the charm of "Far Acres" from a motor car.
15. "My good blade carves the casques of men,
My tough lance thrusteth sure."
16. "O you hard hearts, you cruel men of Rome!"

û as in *berth* (*ir* as in *birth*, or as in *word*, *ur* as in *fur*) [ɜ:]

err	burn	learn	adjourn	invert	perfume
irk	dearth	nerve	assert	rehearse	pergola
earl	fern	pearl	concern	return	pertinence
earn	girl	spurn	converse	revert	sermon
earth	hurt	virtue	disperse	unfurl	serpent
Irving	journey	word	diverse	unlearn	servile

1. The earl returned from the journey because of a nervous breakdown.
2. Thirteen girls were hurt when the theater in which they were rehearsing burned to the ground.
3. Irving earned his living by doing irksome tasks.
4. Earl's birthday is the thirteenth of December.
5. There was a great deal of murmuring and conversation during the rehearsal.
6. The chairman asserted that the meeting would adjourn to the adjoining room.

7. The scent of perfume permeated the pergola.
8. "Early to bed and early to rise
Makes man healthy, wealthy and wise."
9. "We were the first
That ever burst
Into that silent sea."
10. "A verse may find him who a sermon flies,
And turn delight into a sacrifice."
11. "Here naught but winds can hurtful murmurs scatter."
12. "Purple the sails, and so perfumed
That the winds were lovesick with them."
13. "Errors, like straws, upon the surface flow;
He who would search for pearls must dive below."
14. "Purple-curtained, fringed with gold."
15. "About each rustic porch the humming bird
Tried with light bill, that scarce a petal stirred,
The Old World flowers to virgin soil transferred."

ǔ as in *up* [ʌ]

ugly	but	glum	none	bundle	become
unction	chum	gull	pun	cuddle	befuddle
unto	cut	hunt	rut	gutter	defunct
up	done	jut	sun	humble	refund
us	drum	lunch	ton	muddle	undone
utter	fun	much	won	putter	unsullied

1. Mary's chum was coming up to the house to help her get supper.
2. The boy was stung on the thumb by a bumblebee.
3. On Thanksgiving day we ate turkey, onions, plum pudding, and pumpkin pie.
4. Running and jumping are too strenuous sports for some people.
5. Autumn comes between summer and winter.
6. The sea gulls were hunting for fish along the shore.

7. The store refunded the money for the damaged gloves.
8. The mother cuddled the little one as she bundled her up in warm clothes.
9. The ugly duckling may become a lovely swan.
10. How much money did you make on the luncheon?
11. The children had great fun drumming on their new drums.
12. He had cut the string, and the parcel had become undone.
13. Mother was puttering about the garden in the hot sun.
14. "We are such stuff as dreams are made of."
15. "Peace brooded over all. No trumpet stung
The air to madness, and no steeple flung
Alarums down from bells at midnight rung."

\overline{o} as in *soon* [u:]

boon	June	soon	broom
coop	loot	too	crucial
doom	moon	tool	droop
fool	noon	voodoo	glue
goose	pool	woo	stoop
hoot	rune	zoo	truce

u as in *put* (\overline{oo} as in *foot*) [ʊ]

bull	nook	forsook
could	puss	fulsome
full	room	hoodwink
good	soot	outlook
hood	took	unhook
look	wood	undertook

1. The moon shone over the roof of the next house and into the bedroom.
2. The outlook from this window is better by moonlight than at high noon.
3. Jim foolishly took the wood in too soon.
4. Look at that bull chasing the goose.

5. Will you please glue the handle on the broom so that I may have it to sweep the soot out of the room?
6. There were antique silver spoons in the crook's loot.
7. They made a truce at the crucial moment.
8. The rose bushes drooped before the gardener pruned them.
9. The children enjoyed rolling hoop after being cooped up all day.
10. The fool undertook to hoodwink the troubadour.
11. The water in the pool was too cool today.
12. Did you lose your good silver soup spoons?
13. Who is using the tools in the workroom?
14. "Health that mocks the doctor's rules,
Knowledge never learned of schools."
15. "And sometimes through the mirror blue
The knights came riding two and two."

ô as in *awe* [ɔ:]

all	horn	raw	already	haughty	brawl
ball	jaw	sought	balsam	jaunty	broad
call	law	tall	Cawdor	laundry	crawl
daw	morn	vaunt	dawdle	mausoleum	draw
fought	naught	wall	fawning	saunter	fraud
gone	pawn	yawl	gaudy	water	wrought

1. The boys were already calling their base ball teams together.
2. The police were able to maintain law and order.
3. The crowds were mourning, the morning after the battle was fought.
4. The tall man vaulted over the garden wall.
5. The hall was trimmed with cedar and balsam.
6. The children shouted and the horns blew raucously.
7. The jaunty Thane of Cawdor vaunted himself and sought to be king.

8. The naughty children were too talkative in school.
9. That laundryman was a fraud and has gone away.
10. The town was surrounded by balsam trees and water.
11. The haughty matron sauntered along in a gaudy dress.
12. The lawyer paused to look at the drawing in the window.
13. Relax the lower jaw and yawn.
14. The battle was fought at dawn.
15. "Nor fame I slight, nor for her favors call,
She comes unlooked for, if she comes at all."

ø as in *coffee* [v]

bomb	jot	rot	bottle	jolly	quarrel
cot	lot	sod	coddle	lottery	rotten
dot	mop	tot	domino	model	sorry
fob	nod	trod	fondle	noddle	trotting
God	pod	wad	goblet	otter	volley
hot	quod	what	Holland	pothor	waddle

1. I want hot chocolate and not hot coffee.
2. He nodded to the stenographer to jot down the main points of the contract.
3. The jolly fairy waved her wand and stopped the clock.
4. The bottle and goblet came from Holland.
5. John won a watch fob in the lottery.
6. The ducks waddled along beside the trotting donkey.
7. The old man plodded sorrowfully through the clods of earth in the hot sun.
8. Doctors prescribe cod liver oil to prevent colds.
9. There were a lot of mops and brushes for sale in the window.
10. She wore a white dotted swiss dress and red socks and shoes.
11. What are you doing to the sod in this plot?
12. The fop wore a domino to the masquerade.

13. John has a model farm in Florida.
14. "And the rockets' red glare,
The bombs bursting in air."
15. "Once upon a midnight dreary, while I pondered weak and
weary,
Over many a quaint and curious volume of forgotten lore,
While I nodded, nearly napping, suddenly there came a
tapping,
As of someone gently rapping, rapping at my chamber
door."

Exercises for Diphthongs

ī as in *ice* [aɪ]

ice	bicycle	jibe	rind	divide	recite
idea	dine	kind	sign	divine	repine
isle	fight	line	time	imbibe	resign
I'm	finally	mine	vine	incline	unguided
ire	guile	nine	white	precise	unkind
I've	height	pint	wind	preside	untried

1. Nine members of the hiking club climbed Mt. Tamalpais Friday.
2. We dined at the "Sign of the Pine Tree" in fine style.
3. It is unwise to be behind the times.
4. "The amber midnight smiles in dreams of dawn."
5. "Lives of great men all remind us
We can make our lives sublime,
And departing, leave behind us
Footprints on the sands of time."
6. "Love never fails to master what he finds,
But works a different way in different minds,
The fool, enlightens, and the wise, he blinds."
7. "On either side the river lie
Long fields of barley and of rye."
8. "O'er shouting children flies
That light October wind,

Exercises for Diphthongs

And kissing cheeks and eyes,
He leaves their merry cries
Far behind."

9. "Yon light is not daylight, I know it I:
It is some meteor that the sun exhales,
To be to thee this night a torch-bearer
And light thee on thy way to Mantua."
10. "Dumb jewels often, in their silent kind
More than quick words, do move a woman's mind."
11. "Be not the first by whom the new is tried,
Nor yet the last to lay the old aside."
12. "Lying, robed in snowy white
That loosely flew to left and right—
The leaves upon her falling light—
Thro' the noises of the night
She floated down to Camelot."

ō as in *go* [o+ŭ]

ode	bone	moan	bovine	arose	barrow
oaf	code	knoll	coaster	behold	borrow
oak	dole	pole	doleful	control	elbow
old	fold	roast	postman	devote	fellow
omen	goal	soul	Roman	propose	piano
own	hold	vote	sober	remote	pillow
oat	jolt	yoke	toasted	suppose	studio
ozone	load	zone	yodel	unfold	window

1. The lone wolf came loping along the lonely road.
2. "He sold his horses, sold his hawks and hounds."
3. "Roll on, thou deep and dark blue ocean, roll."
4. "The lowing herd winds slowly o'er the lea."
5. "O you hard hearts, you cruel men of Rome!"
6. The sober crowd paused to salute the grave of the Unknown Soldier.
7. "His broad clear brow in sunlight glowed;
On burnished hooves his war-horse trode;

From underneath his helmet flowed
His coal-black curls as on he rode,
As he rode down to Camelot."

8. "'How they'll greet us!'—and all in a moment his roan
Rolled neck and croup over, lay dead as a stone."
9. "With bolted doors and window-shutters closed,
The inhabitants of Atri slept or dozed."
10. "The sun, above the mountain's head,
A freshening lustre mellow
Through all the long green fields has spread,
His first sweet evening yellow."
11. "Perhaps the plaintive numbers flow
For old, unhappy, far-off things,
And battles long ago."
12. "For what are men better than sheep or goats
That nourish a blind life within the brain,
If, knowing God, they lift not hands of prayer
Both for themselves and those that call them friend?"
13. "Yet a few days, and thee
The all-beholding sun shall see no more
In all his course; nor yet in the cold ground,
Where thy pale form was laid, with many tears,
Nor in the embrace of ocean, shall exist
Thy image."
14. "Mother of ships whose might
England, my England,
In the fierce old Sea's delight
England, my own,
.
.
.
.
.
.
There's menace of the Word
In the song of your bugles blown, England—
Out of heaven on your bugles blown!"

ā as in *say* [eɪ]

aid	bay	jade	rate	blame	grape
ale	cane	kale	sane	brain	plate
aim	dale	lane	tame	drain	pray

Exercises for Diphthongs

ape	fade	mate	vain	drape	sleigh
ace	gain	name	wait	frame	trail
eight	hale	pain	Yale	grain	train

1. The policeman came to the aid of the eight skaters who had fallen in the lake.
2. They waited in vain for the late train.
3. The man was hale and hearty on his eightieth birthday.
4. There was a bunch of beautiful Tokay grapes on the plate in the middle of the table.
5. The old man left his cane on the eight o'clock train.
6. They draped the picture frames with holly and bayberry for Christmas.
7. The Dartmouth team was in training for the game with Yale.
8. Did you play the ace of spades?
9. The ripe grain lay rotting in the rain.
10. The extra-fare train was late, so we got a rebate on our tickets.
11. Did you gain anything by placing your name on the waiting list?
12. "Fame is the fragrance of heroic deeds."
13. "All day the darkness and the cold
Upon my heart have lain,
Like shadows on a wintry sky,
Like frost upon the pane."
14. "Now fades the glimmering landscape on the sight."
15. "Here's to the brave upon the wave,
The gallant English tar."

oi as in *boy* [ɔɪ]

oil	loin	doily	adjoin	disloyal	purloin
boil	moist	goiter	anoint	embroider	recoil
coin	noise	loiter	appoint	embroil	rejoice
foil	poise	noisy	avoid	enjoin	unalloyed

Hoyle	soil	pointer	destroy	enjoy	uncoil
join	toil	royal	disjointed	envoy	unspoiled

1. The noisy boys were in the adjoining room.
2. The beggar loitered on the corner asking for coins.
3. The girl toiled at embroidering a doily.
4. They played the game according to Hoyle.
5. The royal prince was unspoiled by the adulation of the crowd.
6. The soil was moist after the rain.
7. The boys rejoiced over the purloined apples.
8. The meeting adjourned to the adjoining room.
9. Many people joined the group in the cloister.
10. Mary spoiled the fish by boiling it instead of broiling it.
11. The employer rejoiced because his men were loyal.
12. The boy's lack of poise spoiled the effect of his speech.
13. The boy was allowed to take his choice of all the coins in the purse.
14. His head was anointed with oil.
15. Mary avoided her disloyal friends.

ow as in *how* [aʊ]

our	pout	brow	grouch	allow	chowder
cowl	round	brown	ground	confound	doubtful
down	sound	crowd	proud	pronounce	mountain
fowl	town	crown	prowl	renown	powder
mouse	vow	drought	trout	resound	rowdy
now	wound	drown	trounce	surround	vowel

1. I found a beautiful gown at Townsend's dress shop.
2. The counsel he gave was wise and sound.
3. The country mouse followed the town mouse into the pantry.
4. The sound of loud voices is unpleasant indoors or out.

Exercises for Diphthongs

5. The profound man was confounded by the amount of information his opponent had about the subject.

6. Can you pronounce all the vowel sounds correctly?

7. It is doubtful whether our party will attempt to climb the mountain tomorrow.

8. The grounds about the house were covered with a light powder of snow.

9. Now the Crown Prince has become a person of high renown.

10. Please go down town and buy a pound of tea.

11. The teacher frowned at the howling sounds the rowdies were making outside the classroom windows.

12. Someone was prowling around the house soundlessly.

13. The town was crowded because of the antics of the clown.

14. He scowled and acted as if he were proud to be so grouchy.

15. "Down she came and found a boat
Beneath the willow left afloat.
And round about the prow she wrote,
The Lady of Shalott."

oor as in *poor* [ʊə] ere as in *there* [ɛə] oor as in *floor* [ɔə]

boor	bare	pair	door
lure	care	rare	floor
moor	dare	share	four
poor	fare	tear	pour
sure	hair	various	roar
tour	lair	wear	shore

ere as in *here* [ɪə]

bier	gear	peer
cheer	hear	rear
clear	jeer	sere
dear	leer	tear
drear	mere	year
fear	near	we're

1. Mary cheered the shivering child with a new coat and a new pair of mittens.
2. Poor Sarah wears out four pairs of shoes a year.
3. I hope to hear a concert in the near future.
4. They are tearing out the rear of the store.
5. I am sure Mary is nearly ready to go.
6. She poured soapy water on her hair, which she washed carefully.
7. I fear poor Aunt Clara will be unable to hear the roaring of the waves on the shore.
8. The hunters cheered the hounds as they dared to follow the fox to its lair.
9. The wayfarers shared the pure water from a spring near by.
10. Autumn is a dreary time of year.
11. "The skies they were ashen and sober;
The leaves they were crisped and sere—
The leaves they were withering and sere;
It was night in the lonesome October
Of my most immemorial year."
12. "And moving through a mirror clear
That hangs before her all the year,
Shadows of the world appear."
13. "Great plenty, much formality, small cheer,
And everybody out of their own sphere."
14. "The ice was here
The ice was there
The ice was all around."
15. "What is so rare as a day in June?"

Exercises for Consonants

b—p

bee	pea	boat	poke	babble	rapping
bib	pip	ball	Paul	bauble	pauper
bed	pet	bond	pond	bubble	supple

ban	pan	bar	par	cable	capable
burr	purr	by	pie	noble	toper
bun	pun	bay	pay	ribald	ripple
boon	pool	bound	pound	sobbing	sopping
bull	pull	boy	point	turbulent	turpentine

1. The Pied Piper played his pipe and compelled the children to leave their play.

2. Some people prefer pumpkin pie, while others prefer plum pudding.

3. The apparently peaceful dog bit the baker's boy badly.

4. It is hard to believe that prices can be so reasonable.

5. Peter planted peas and beans and barley in the spring.

6. The children were blowing soap bubbles in the billiard room.

7. Ping-pong is often played on board ship.

8. It is a bad habit to gobble your breakfast.

9. The children happened to be taking a nap when the bell in the neighboring steeple was rung.

10. Patricia drew a map of Spain on the windowpane.

11. The boy grappled with the robber bare-handed and thrashed him with a horsewhip.

12. The boys pitched pebbles in the brook and made ripples in the water.

13. Man was not supposed to be a beast of burden.

14. "Some praise at morning what they blame at night,
But always think the last opinion right."

15. "Yellow and black and pale and hectic red,
Pestilence-stricken multitudes."

16. "His prayer he saith, this patient holy man,
Then takes his lamp and rises from his knees."

17. "'Pipe a song about a lamb,'
So I piped with merry cheer.
'Piper, pipe that song again,'
So I piped; he wept to hear."

18. "With beaded bubbles winking at the brim."
19. "O for boyhood's painless play."
20. "Blessings on thee, little man,
Barefoot boy with cheek of tan."

w as in *will* [w]—*wh* as in *which* [Λ]

weal	wheel	wen	when	wight	white
wig	Whig	wear	where	wine	whine
wit	whit	wagon	whang	wile	while
wince	whence	were	whirr	way	whay
weather	whether	woe	whoa	wail	whale
wet	whet	watt	what	wittier	Whittier

1. Do you think Longfellow is one whit wittier than Whittier, or do you think neither one is witty?
2. Did you look in the paper to see whether the weather forecast for Wednesday was fair?
3. The woebegone boy shouted "whoa" to the running and whinnying horse.
4. Jonah wailed at his fate when he was swallowed by the whale.
5. Is the man in the white wig a Whig or a Tory?
6. Where do you expect to wear the wine-colored wrap?
7. "Wait a while," said the wily White Queen.
8. Which one of these caves is called "the witches' cauldron"?
9. "Welcome all wonders in one night."
10. "Poor world," said I, "what wilt thou do?"
11. "Quips, and Cranks, and wanton Wiles,
Nods, and Becks, and wreathed Smiles."
12. "He must not float upon his watery bier
Unwept, and welter to the parching wind,
Without the mead of some melodious tear."
13. "Saw the vision of the world, and all the wonder that
would be."

14. "He trudged along, unknowing what he sought,
And whistled as he went, for want of thought."
15. "'How now, wit, whither wander you?'"
16. "Now tell us all about the war,
And what they fought each other for."
17. "Water, water, everywhere."

th as in *this* [ð]

thee	that	clothe	bother	hither
this	thus	lithe	brother	mother
them	though	scythe	clothier	northerly
their	thy	tithe	father	rather
there	they	wreathe	fathom	southern
than	thou	writhe	further	whither

th as in *thing* [θ]

Thebes	thole	death
thin	thaw	doth
thank	thong	earth
third	theta	hath
thump	thrice	heath
thermometer	theater	myth

Read the following pairs of columns horizontally and vertically:

theme	these	throne	though	ether	either
thick	this	thrive	thy	sheath	sheathe
thread	them	bath	bathe	sooth	soothe
Thaddeus	that	breath	breathe	teeth	teethe
thumb	thus	mouth(<i>n.</i>)	mouth(<i>v.</i>)	width	with

1. There have been many good things at the theater this season.
2. Our thermometer registered zero today for the fifth time this season.
3. Arthur lives at Three thirty-three North Thirteenth Street.
4. Have you enough cloth to make clothes for both children?

5. This car throttles down to three miles an hour.
6. Theodore entered the theological seminary Thursday.
7. Would you rather live in the north or south?
8. My brother likes arithmetic, but I loathe it.
9. There was a thick fog followed by a heavy thaw on Thursday.
10. His thesis was three hundred and thirteen pages in length.
11. There is something that looks like a thimble in the thicket.
12. Those girls talked of this and that all through the night.
13. Arthur thought he ought to visit Thebes although he was loath to do so.
14. I think there is only a third-rate company at the theater this evening.
15. "Full fathom five thy father lies."
16. "He that ever hopes to thrive,
Must begin by thirty-five."
17. "Thoughts that breathe, and words that burn."
18. "Thought leapt out to wed with Thought,
Ere Thought could wed itself with Speech."
19. "And in thy right hand lead with thee
The mountain nymph, sweet Liberty;
And if I give thee honor due,
Mirth, admit me of thy crew."
20. "First of this thing, and of that thing, and of the other thing, think."

f—v

fee	veal	fife	five	reefer	fever
fairy	various	half	halves	stiffer	river
fan	van	leaf	leave	deafen	Heaven
fast	vast	life	live	taffy	ravenous
food	voodoo	knife	knives	suffer	cover
fall	vault	proof	prove	roofer	mover
feign	vain	strife	strive	loafer	rover
fowl	vowel	wife	wives	rifle	rival

1. The famished family was given a good meal of veal and vegetables.
2. The butcher has fine fancy fowl for sale today.
3. Please inform Frances and Vera that I want to see them at once without fail.
4. That boy in the reefer jacket seems to have a high fever.
5. There is an old saying that we have either feast or famine.
6. "The fair breeze blew,
The white foam flew,
The furrow followed free."
7. "Pride and ambition here,
Only in far-fetched metaphors appear."
8. "Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal."
9. "We are met on a great battlefield of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live."
10. "Variety's the very spice of life,
That gives it all its flavor."
11. "Fame is the fragrance of heroic deeds,
Of flowers of chivalry and not of weeds."
12. "Full fathom five thy father lies."
13. "Vanity of vanities, saith the preacher, all is vanity."
14. "Did universal charity prevail, earth would be heaven and hell a fable."
15. "We here highly resolve that these dead shall not have died in vain."

d—t

deem	team	bid	bit	beadle	beetle
dim	Tim	and	ant	bidden	bitten
dead	Ted	bud	but	bedding	better
dare	tear	food	fruit	saddle	satin

damp	tamper	code	coat	burden	certain
dirt	turn	sawed	sought	sudden	button
done	ton	rod	rot	poodle	tooting
drool	tool	hard	heart	boding	boating
doled	told	hide	height	coddle	bottle
dawn	torn	raid	rate	carding	carting
dot	tot	spade	spate	bounding	bounty
dart	tart	trade	trait	siding	citing

1. Tom stubbornly insisted that he wouldn't go to the party, even though he hadn't any excuse except that he didn't like parties.

2. Teddy asked his partner to pardon him for treading on her toes.

3. The letter was written in a ridiculous style of handwriting.

4. The master of the riding school was writing to his sister in Littleton.

5. Teetotalers were naturally opposed to the repeal of the Volstead Act.

6. The bad little boys were holding a snowball battle in the middle of the street.

7. Peter was biting an apple and biding his time before bidding Tom good-by.

8. The butterflies were darting from daisy to buttercup in the east meadow.

9. Uncle Don's story of the battle seemed endless to Betty but completely satisfactory to Teddy.

10. The broken bottle punctured the tires of the little car and caused an accident.

11. Tim told Tom not to tease the poodle unless he wanted to be bitten.

12. "Double, double, toil and trouble,
Fire burn and cauldron bubble."

13. "The dropping of the daylight in the west."

14. "Till the dappled dawn doth rise."

15. "In what distant deeps or skies
Burnt the fire of thine eyes?"
16. "The day is done and the darkness
Falls from the wings of night."
17. "Come and trip it as you go
On the light fantastic toe."
18. "Towers and battlements it sees
Bosomed high in tufted trees."
19. "Sometimes his tinkling waters slipt
Down through a frost-leaved forest crypt."
20. "Doth God exact day-labor, light denied?"

g—k

geese	keen	goal	coal	wriggle	wrinkle
giddy	kit	Gaul	call	beggar	beckon
guest	quest	gone	con	bagger	backer
gamut	camp	guard	cart	lugging	lucky
girl	curl	game	came	sugar	looking
gun	cunning	guile	quiet	logging	locking
goose	cruise	gouge	couch	gargling	skylarking
good	could	gore	core	tiger	likely

1. There were candy canes, cookies, and cornucopias of goodies on the Christmas tree.

2. To the schoolboy, school days seem to creep slowly by, but vacations always go quickly.

3. The beggar considered himself lucky when he came upon the six coins in the bag.

4. The girl was in quest of a kit to take on the Canadian cruise.

5. Gertrude's quiet guest had a keen wit and a good sense of humor.

6. I am curious to see if the curtains were packed well or if they were wrinkled.

7. Clara cleaned the house until it was spick-and-span from cellar to attic.

8. The cart was crammed with chickens and turkeys and geese.

9. The carpenter decided to put casement windows in the casino, but the architect objected on account of the cost.

10. "Petty laws breed great crimes."

11. "The bare black cliff clanged round him."

12. "Distinction is the consequence, never the object, of a great mind."

13. "A politician must often talk and act before he has thought and read. He may be very ill-informed respecting a question: all his notions about it may be vague and inaccurate; but speak he must."

14. "The King was in the counting-house, counting up his money."

15. "The maid was in the garden hanging up clothes."

16. "A good talker, even more than a good orator, implies a good audience."

17. "The brain may devise laws for the blood; but a hot temper leaps o'er a cold decree: such a hare is madness, the youth, to skip o'er the meshes of good counsel, the cripple."

18. "A clear fire, a clean hearth, and the rigor of the game."

19. "Conceit causes more conversation than wit."

20. "That is a good book which is opened with expectation and closed with profit."

m

me	molest	beam	beaming	stammer
mit	morn	film	coming	taming
men	mob	elm	dimmer	warmer
Mary	mar	am	humming	grumble
mat	mere	germ	Jimmy	humble
mask	moor	hum	munner	rumble
murmur	mow	doom	numbing	symbol
muff	moity	home	plumbing	thimble
moon	mound	arm	roomy	wimple

1. The man's face wore an impenetrable mask.
2. The mummers came to Mary's home on Christmas Eve.
3. Robin Hood's messenger met the Merry Men under the massive elm.
4. The bumblebees and humming birds were murmuring melodiously.
5. You must memorize this poem in twenty minutes.
6. Marion sat meditating by the Mediterranean.
7. Tom grumbled because he had to come home when he wanted to see the new film at the movies.
8. Moses was known as the meekest man.
9. My mother made a warm muff for Mary out of my mink coat.
10. The explosion of the bomb on the moor sounded like the coming of doom.
11. "Simple Simon met a pieman."
12. "Little Miss Muffet
Sat on a tuffet."
13. "How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep in our ears."
14. "The murmurous haunt of flies on summer eves."
15. "Most musical, most melancholy."
16. "Muttering and murmuring at his ear."
17. "I had rather have a fool to make me merry,
Than experience to make me sad."
18. " 'Tis ever common
That men are merriest when they are from home.' "
19. "It is the mind that maketh good or ill."
20. "Measures, not men, have always been my mark."
21. "Through caverns measureless to man."
22. "All went merry as a marriage bell."

n

knee	knot	seen	lone	bonny	nonage
knit	nine	in	gone	cunning	pony
net	name	then	lawn	dinner	rainy
gnat	noun	cairn	rain	funny	shiny
nurse	noise	an	vine	gunning	sunny
nut	near	can't	own	honey	tiny
noon	Noah	earn	town	Jenny	tonnage
known	newer	sun	coin	linen	vanish
gnaw	news	moon	tune	money	whinny

1. The sun shines by day and the moon by night.
2. Anita knits industriously morning, noon, and night.
3. Does this town maintain its own electric light plant?
4. Nan can't earn enough money to buy all the new novels.
5. Nelly's new linen dress is clean and neat.
6. Nora lives at the corner of Ninetieth Street and Ninth Avenue.
7. Nonresident students often travel late at night and early in the morning.
8. John was suspended for non-performance of duty and non-payment of fees.
9. The tiny gnats settled in the vines outside the window.
10. "Necessity is the mother of invention."
11. "The nightingale, if she should sing by day,
When every goose is cackling, would be thought
No better a musician than the wren.
How many things by season seasoned are
To their right praise, and true perfection."
12. "Be noble! And the nobleness that lies
In other men, sleeping, but never dead,
Will rise in majesty to meet thine own;
Then wilt thou see it gleam in many eyes,
Then will pure light around thy path be shed,
And thou wilt nevermore be sad and lone."

13. "A little nonsense, now and then,
Is relished by the wisest men." •
14. "The wild November comes at last
Beneath a veil of rain."
15. "Now the hungry lion roars,
And the wolf howls the moon;
Whilst the heavy plowman snores,
All with weary task fordone."

ng as in *song* [ŋ]

ng-g as in *finger* [ŋg]

bring	rung	banging	anger	finger	mangle
clang	song	clinging	anguish	hangar	mingle
drink	tang	doing	bangle	hunger	single
fang	wing	finding	bungle	language	stronger
gong	young	hanging	dinghy	languid	strongest
hung	hanger	longing	diphthongal	linger	wrangle
link	singer	ringing	England	longer	younger
mink	wringer	singing	English	longest	youngest

1. In the olden days in England, the barking of the dogs indicated that the beggars were descending upon the town in great numbers.

2. Fishing and hunting and trespassing are forbidden in these grounds.

3. Tom is frowning over his lessons, but Mary is singing at her work.

4. The children were running and shouting and leaping in their joy at the coming of the holiday season.

5. Lucy looked longingly at the beautiful fringe¹² trimming on Sarah's dress.

6. The learning of the English language is a long, hard process for those speaking a foreign tongue.

7. Jim is doing a fine piece of work as managing editor of the *Newport Gong*.

¹² *nge* is pronounced *nj* [ndʒ].

8. The freshmen were entertaining all the other students by an informal sing-song.

9. The aeroplane was coming up the field toward the hangar.

10. Be sure to hang all your dresses and coats on hangers.

11. Grace Bingham has a new lining in her new mink coat.

12. There was a crowd of people looking up at the many dirigibles which were circling about the sky.

13. Who ever would have thought of meeting you here on Long Island!

14. The English Singers sang all the lovely old carols at Christmas.

15. Those silly girls were banging on the piano and giggling over nothing.

16. Long, long ago, there was a king of England by the name of John.

17. The dog was jumping up and claiming attention from his master.

18. Passing over these theories, we come to the actual facts of the case.

19. We are spending all our spare time reading aloud.

20. At last the longed-for moment came, and all the children began running out of doors.

21. We have every chance of passing our examinations since we have been doing our work faithfully from day to day.

22. Nothing is ever accomplished by nagging at people.

23. The visitors were waiting in the hall before going upstairs.

24. The dogs were lying on the ground panting in the heat.

25. Sarah was sitting at her desk writing a long letter.

26. Tom is riding up the street in his cart, which is called *Young America*.

27. If Mary makes that decision, she is siding against her friends.

28. I won't go camping as I don't enjoy putting up with all kinds of inconvenience.

29. A gang of strong men attacked the car.

30. The clanging of the gong alarmed the meeting.

31. "To the swinging and the ringing
Of the bells, bells, bells.

To the rhyming and the chiming of the bells."

32. "There was a rustling that seemed like a bustling
Of many crowds jostling and pitching and hustling.
Small feet were pattering, wooden shoes clattering,
Little hands clapping, and little tongues chattering."

33. "And the muscles of his brawny arms
Are strong as iron bands."

34. "Songs are but sweet and skilful words,
That tinkle unto certain chords,
And are but born to die."

35. "I am a man
More sinned against than sinning."

36. "Oh! these were hours when thrilling joy repaid
A long, long course of darkness, doubts, and fears—
The heartsick faintness of the hope delayed,
The waste, the woe, the bloodshed, and the tears,
That tracked with terror twenty rolling years."

37. "An ancient saying is no heresy,
Hanging and wiving go by destiny."

38. "The task he undertakes
Is numbering sands, and drinking oceans dry."

39. The bell ringer was tolling the bell.

40. The street singer was singing a popular song.

l

lea	lurk	eel	pull	billiard	annually
lit	lull	ill	awl	dullard	casually
let	loon	ell	isle	lily	particularly

lair	loan	earl	ale	million	peculiarly
land	lane	hull	old	pillion	regularly
last	loud	pool	oil	William	secularly

1. "For idle mallet, hoop and ball
Upon the lawn were lying;
A magazine, a tumbled shawl,
Round which the swifts were flying."
2. "I wield the flail of the lashing hail,
And whiten the green plains under."
3. "Lulled by the coil of his crystalline streams."
4. "And full-grown lambs loud bleat from hilly bourn."
5. "And young and old come forth to play
On a sunshine holiday,
Till the livelong daylight fail."
6. "And love to live in dimple sleek."
7. "The bell tolls late, the moping owl flies round,
Fear marks the flight and magnifies the sound."
8. "It now was dew-fall; very still
The night lay on the lonely hill."
9. "And leaping down the ridges lightly, plunged
Among the bulrush beds, and clutched the sword,
And strongly wheeled and threw it."
10. "And as the boat-head wound along
The willowy hills and fields among,
They heard her singing her last song,
The Lady of Shalott."
11. "Life is short and art is long."
12. "Like the lily,
That once was a mistress of the field and flourish'd,
I'll hang my head and perish."
13. "Life's but a walking shadow; a poor player,
That struts and frets his hour upon the stage,
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing."

14. "When liberty is gone,
Life grows insipid and has lost its relish."
15. "Labor with what zeal we will,
Something still remains undone,
Something uncompleted still
Waits the rising of the sun."

r as in *red* [ɹ]

real	run	rather	bride	fringe
rich	rule	rate	brush	grit
wrench	room	rind	cradle	grudge
rare	wrote	round	crust	pride
rat	raw	roil	dream	shrub
raft	rot	rear	drudge	tread

r as in *very* [r]

berry	garret	parrot
carry	herring	rarify
cherry	Jerry	serried
dairy	lorry	tarry
ferry	merry	very
fairy	narrow	weary

1. The bride wrote to Mary to thank her for the wedding present.
2. Would you rather hurry to catch the train, or run the risk of losing it?
3. Rita's new dress is trimmed with red fringe.
4. Mary and Harry spent the rainy day in the garret reading fairy stories.
5. The children rode merrily on the merry-go-round.
6. The parrot had red and green plumage.
7. The white rabbit ate the raw carrot ravenously.
8. Harriet drove furiously along the rough and narrow road.
9. The roundest and reddest cherries were found at the top of the tree.

10. "The flying rumors gathered as they rolled."
11. "Nor rural sights alone, but rural sounds
Exhilarate the spirit, and restore
The tone of languid nature."
12. "And see the rivers how they run
Through woods and meads, in shade and sun."
13. "The river Rhine, it is well known,
Doth wash your city of Cologne;
But tell me, nymphs, what power divine
Shall henceforth wash the river Rhine."
14. "Far up the blue sky a fair rainbow unrolled."
15. "Superior worth your rank requires:
For that, mankind reveres your sires."
16. "The quarrel is a very pretty quarrel as it stands."
17. "And, spite of pride, in erring reason's spite,
One thing is clear: 'Whatever is, is right.'"
18. "Approach thou like the rugged Russian bear,
The armed rhinoceros, or the Hyrcan tiger."

h

he	hut	half	hew	high-handed	inhale
hit	who	hay	huge	hobbyhorse	inherit
hen	hood	high	Hugo	hogshead	inhibit
hair	hotel	how	humid	horehound	inhospitable
had	haul	hoist	humility	horsehair	manhood
heard	hot	hold	humor	hothouse	womanhood

1. Harry studied his history lesson for half an hour.
2. The hotel was very hot in the humid weather.
3. We heard you had a half-holiday because of the heat.
4. Whose car went up the hill at such high speed?
5. Did you go to the Hague when you were in Holland?
6. Herbert treated the matter in a high-handed fashion.
7. Rip Van Winkle was a henpecked husband.

8. The farm hands attended the harvest-home festival at Hardcastle.

9. Hubert was a hard-hearted and inhospitable herdsman.

10. Henry was a hidebound but high-minded historian.

11. I should hesitate to say that the heiress was not honest.

12. Hetty fell from her horse and was hurried to the hospital.

13. "Hence, home, you idle creatures, get you home,
Is this a holiday?"

14. "But heaven hath a hand in these events."

15. "O holy Hope! and high Humility!
High as the heavens above."

y as in *yes* [j]

yield	yearn	yawn	year
yeast	young	yard	you're
yet	youth	yarn	yellow
yank	yolk	yea	yoemen

1. Yesterday Eunice wore a yellow dress and yellow shoes.

2. You will have to use plenty of yeast to make the bread rise.

3. What kind of yarn are you going to use for your sweater?

4. You must have used at least six egg yolks for this cake.

5. There is a beautiful view from Glacier Point in Yosemite Valley.

6. This young man is going to go to Yale next year.

7. Is that yacht a yawl?

8. I am not yet ready to go to New York.

9. This field will yield many yams.

10. I received your Yuletide greeting yesterday.

11. Do you see that beautiful yew tree over yonder?

12. "And you, good yoemen, whose limbs were made in
England,
Show us here the mettle of your pasture."

13. "Years following years steal something every day,
At last they steal us from ourselves away."
14. "Let your speech be 'Yea, yea, and nay, nay.'"
15. "Yield, ye youths, ye yoemen, yield your yell."

ū as in *music* [ju:]

Beulah	nude	abuse	induce	beautiful	supreme
cute	puny	assume	institute	culinary	tuberculosis
duke	suit	attitude	latitude	dutiful	Tuesday
feud	student	confuse	longitude	neutral	tulip
huge	tutor	deduce	renew	newspaper	tumult
mute	Yukon	imbue	resume	studious	tuneful

1. Does the tutor ride in the tube or the subway?
2. Tuesday's paper announced the suicide of the Duke of Ammond.
3. American tulips are not as beautiful as Holland tulips.
4. In the midst of the tumult incident to the feud, Susan assumed she was on neutral ground.
5. It was impossible to induce Uriah Heep to assume a less humble attitude.
6. The student abused his health and contracted tuberculosis.
7. The pupil's attitude did not suit the studious tutor.
8. Beulah refused to attend the institute because the tuition was too high.
9. It is easy to confuse the tunes of these two songs.
10. Susan bought a new suit when she was in New York Tuesday.
11. Some students consider it a nuisance to have to study latitude and longitude.
12. The duke went to Nuremberg to renew old acquaintances.
13. The musicians assumed that the audience knew the tune.
14. "What's the new news at the new court?"
15. "If music be the food of love, play on."

16. "There is great talk of revolution,¹³
And a great chance of despotism,
German soldiers, camps, confusion,
Tumults, lotteries, rage, delusion,
Gin, suicide, and Methodism."

s (initial)

seed	set	some	sew	sardine	safe
seat	sand	supper	soak	psalm	sour
sin	sat	soon	sower	side	soil
sit	serve	sooth	sob	sight	seer
said	serf	soot	sop	save	suit

1. The sower sowed the seed at the side of the road.
2. "In sooth, I know not why I am so sad."
3. The seer said Sarah would soon see the "sunny South."
4. Susan and her family settled in Seattle in 1875.
5. Sam said he would like to know how soon we should serve supper.
6. Saul gave the sick woman a seat in the subway.
7. We will celebrate the Fourth of July in a "safe and sane" manner.
8. Sarah sang a solo after the sermon on Sunday.
9. The robin flew from the sidewalk to the window sill.
10. Did you apply a soothing salve to the sore finger?
11. The soot from the chimney soiled the sitting-room ceiling.
12. Did you enjoy your summer by the sea?
13. The scenery in that part of the country is sublime.
14. The boy lived at Seventy-seven Cedar Lane, Salt Lake City, Utah.
15. Sarah enjoyed a sight-seeing trip around the city of Savannah.

¹³ After *l* and *r*, *u* is pronounced like ^{oo} in *food*.

16. The sound of the sea is soothing and sad.
17. Sophia sang a sentimental song.
18. We had supper at the "Sign of the Seal."
19. He sang as he had never sung before.
20. A sailor is a sea-faring man.
21. Solomon sailed for Port Said Saturday.
22. The woman in the sable coat soothed the sobbing child.
23. The tree by the cellar door is a Lebanon cedar.
24. The senator celebrated the victory with a great deal of ceremony.
25. We shall serve both hot and cold cereal.

s (general)

seal	base	bustle	muscle	best	lists
sick	dose	docile	nestle	chest	mists
sent	face	fossil	pencil	disk	nest
some	horse	gossip	pestle	gist	pests
soot	mice	hustle	Sicily	hist	resists
solve	peace	lesson	vicissitude	just	rusts
sought	loss	listen	whistle	musk	subsists
psalm	valise	missile	wrestle	wrist	tests

1. And so I shall take "Social Service" as the subject of my sermon this Sunday.
2. Patience and perseverance are important assets when struggling with lisps.
3. The shop is situated in the center of the city.
4. Please send several samples of silk and satin in various shades of blue at once.
5. Sarah left the room surreptitiously and returned with gifts for the six children.
6. This is the most unpleasant season of the year.
7. The senator's house was almost entirely surrounded by bandits.

8. We shall serve celery soup and salmon sandwiches for lunch.

9. After the sleet storm the trees were covered with ice.

10. The boys and girls were coasting and skating all day Saturday.

11. This story ran in serial form in one of the magazines.

12. Sam has been seriously sick ever since Christmas.

13. Tickets are on sale at the box office.

14. "Sail on, O Ship of State!"

15. We spoke to the superintendent about an increase in wages yesterday.

16. It does not seem possible that summer has come so soon.

17. Tom's father has gone deep-sea fishing and hopes to catch some sea bass.

18. Rose belongs to a secret society.

19. The snow storm yesterday was the worst one I ever experienced.

20. "This is the forest primeval. The murmuring pines and
the hemlocks,
Bearded with moss, and in garments green, indistinct in
the twilight,
Stand like Druids of eld, with voices sad and prophetic,
Stand like harpers hoar, with beards that rest on their
bosoms.
Loud from its rocky caverns, the deep-voiced neighboring
ocean
Speaks, and in accents disconsolate, answers the wail of
the forest."

21. There are poisonous snakes in those mountains.

22. Did James empty the waste-paper baskets Thursday?

23. Sparkling water is best to quench the thirst.

24. "Safety first" is a sensible slogan.

25. "From the sublime to the ridiculous" is a hackneyed expression.

26. San Francisco is on the west coast of California.
27. *Sense and Sensibility* was written by Jane Austen.
28. "There is sweet music here that softer falls
Than petals from blown roses on the grass."
29. "True ease in writing comes from art, not chance,
As those move easiest who have learned to dance."
30. "And the sails did sigh like sedge."
31. "Eternal summer gilds them yet,
But all except their sun is set."
32. "All the world's a stage
And all the men and women merely players.
They have their exits and their entrances;
And one man in his time plays many parts,
His acts being seven ages."
33. "Sweet, sweet, sweet, O Pan!
Piercing sweet by the river."
34. "White his skin, as the summer snow."
35. "She sent the gentle sleep from Heaven
That slid into my soul."
36. "Sometimes a-dropping from the sky
I heard a skylark sing."
37. "Swiftly, swiftly, flew the ship,
Yet she sailed softly too."
38. "And till my ghastly tale is told,
This heart within me burns."
39. "And the three passed over the white sands, between the
rocks, silent as the shadows."
40. "And here were forests, ancient as the hills."
41. "Satan finds some mischief still for idle hands to do."
42. "Sleep that sometimes shuts up sorrow's eye."

z

zeal	zest	zounds	busy	muzzle	bees	has	foes
zebra	zoom	xylophone	drizzle	puzzle	fizz	learns	pause

zinc	zone	Xavier	fizzle	Tuesday	says	buzz	sighs
zipper	Zeus	zero	hussy	visit	cares	whose	raise

1. Zero weather seems to prevail this season.
2. Mad dogs should be muzzled for public safety.
3. The bees were buzzing busily in the garden.
4. Did you see the zebra at the zoo?
5. Could you solve the puzzle in Tuesday's paper?
6. I visited Stratford because I desired to see the Shakespearean plays.
7. Both girls and boys were carrying trays in the cafeteria.
8. Business men realize that it pays to advertise.
9. John was one of the members of the ways and means committee.
10. The lightning zig-zagged across the heavens.
11. The writer's design was to expose vice and crime.
12. It always pleases Susan to do kind deeds.
13. The president of the debating society resigned because his speech was criticized.
14. "Tell me not in mournful numbers,
Life is but an empty dream,
For the soul is dead that slumbers,
And things are not what they seem."
15. "These are pearls that were his eyes."
16. "I am always very well pleased with a country Sunday."
17. "And then my heart with rapture thrills,
And dances with the daffodils."
18. "For men must work and women must weep,
Though storms be sudden and waters deep."
19. "I sing of brooks and blossoms, birds and bowers,
Of April, May, of June and July-flowers."
20. "Treason doth never prosper: what's the reason?
Why, if it prosper, none dare call it treason."

sp

speak	span	spoke	spear	clasp
spin	spurn	spawn	spout	grasp
spend	spun	spot	spoil	lisp
spare	spoon	spar	spine	rasp

sw

sweet	swam	swore
swim	swirl	swat
sweat	swoon	swipe
swear	swollen	sway

1. The swimmer smote the swollen current with his strong arms.
2. "He always said my eyes were blue,
And often swore my lips were sweet."
3. That car sideswiped ours and sped by.
4. Try to speak without lispings.
5. The spider spun a silken web.
6. The spent swimmer grasped the side of the schooner.
7. He stood staring speechlessly at the spot.
8. "But if thou spare to sling Excalibur,
I will arise and slay thee with my hands."
9. "The silver vessels sparkle clear."
10. "The holy spirit of the spring
Is working silently."
11. "The sweetest song, and the loudest string,
Should pour a welcome to beautiful Spring."
12. "Sweets to the sweet."
13. "Ye swelling hills and spacious plains!
Besprent from shore to shore with steeple towers,
And spires whose 'silent finger points to heaven.'"
14. "Speak the speech, I pray you, as I pronounced it to you,
trippingly, on the tongue."

15. The English navy swept the Spanish Armada from the sea.
16. The second speech was splendid.
17. The song sparrow sang sweetly in the spreading chestnut tree.
18. The spiteful spouse spurned the spinach.
19. The sportsman swung along with a swagger.
20. It is pleasant to go swimming on a sweltering hot day.

sl

sleep	slur	slot	missile
slim	slum	sly	mistletoe
sled	sloop	sleigh	nestle
slat	slope	slower	wrestle

sk

scheme	skirt	scald	ask
skim	scum	Scot	bisque
schedule	school	scar	rascal
scat	scold	sky	task

1. The wrestler schemed to get a strategic position.
2. It was a pleasant task to trim the house with holly and mistletoe for Christmas.
3. The schoolboy slipped a penny in the slot machine.
4. The teacher asked John to scan the line of poetry.
5. The small boy was scared when coasting down the steep slope.
6. Select the slang phrases in the following sentences.
7. Jane wrote a vivid description of the sky at sunset.
8. The sidewalks in the slum district were dangerously slippery.
9. The children suddenly stopped skipping rope and ran helter-skelter up the street.
10. Sarah asked if she might go skating or skiing after school.

11. "'Tis the voice of the sluggard; I hear him complain,
'You have waked me too soon, I must slumber again.'"
12. "When to outstrip thy skiey speed,
Scarce seemed a vision."
13. "And still she slept in azure-lidded sleep."
14. "Such a sleep, they sleep, the men I loved."
15. "Sculpture is more than painting."
16. "He jests at scars that never felt a wound."
17. "Alas to make me
The fixed figure of the time, for scorn
To point his slow and moving finger at."
18. "Sloth, like rust, consumes faster than labor wears, while
the used key is always bright."
19. "There is nothing . . . more shameful than slavery."
20. "I 'scotched not killed' the Scotchman in my blood,
And love the land of 'mountain and of flood.'"

sm

smitten	smug	smart	chasm
smell	smooth	smile	prism
smack	smoke	smite	schism
smirch	small	smear	truism

sn

sneak	snub	snarl	assassin
snip	snoop	snake	chasten
snare	snow	sniper	fasten
snap	snob	snout	listen

1. The small boy stumbled over the snare and fell into the chasm.
2. The fishing smack sailed smoothly over the sea.
3. It is best to fasten the dress with small snaps.
4. "And the smooth stream in smoother numbers flows."

5. The small boy smelled smoke and smothered the flame with his smock.
6. "The Tailor of Gloucester" had snippets of silk.
7. It is a truism that a sneak has a smooth manner.
8. The snake had risen swiftly from the path.
9. I will not listen to such snobbish ideas.
10. The kittens played with the yarn until it was soiled and snarled.
11. The children smiled when they saw the snow.
12. The boys sneaked away to smoke.
13. "Silent and soft and slow,
Descends the snow."
14. The mother smiled as she listened to the small girl's catechism.
15. The assassin answered with a snarl when chastened.
16. The sniper killed the slithering snake.
17. "One may smile and smile and be a villain."
18. Smith smuggled the diamonds into Smyrna.
19. The girl had some snowdrops in the pocket of her smock.
20. The fire smoked and smouldered on the hearth.

st (initial)

steed	stab	stool	stogy	style	stream
steep	stack	stood	stop	stifle	strip
still	stir	stone	star	stout	strap
stick	stern	stoke	stark	stare	struggle
stem	stun	story	stain	steer	stray
step	stuck	stork	steak	stew	structure

1. The student had a stern but stimulating teacher.
2. Sam stubbed his toe and stumbled into the study.
3. Stratford-on-Avon stands in a beautiful section of England.
4. Stephen stood on the stoop staring at the mettlesome steed.

5. The student did an amusing stunt in fine style.
6. The stout man steered the steed into the stall.
7. Steak and stew were on the table at the stroke of twelve.
8. It will not storm tomorrow as the evening star is shining brightly.
9. Sarah stepped on a stone and strained her ankle.
10. Sam stole a sterling silver spoon.
11. The structure stood at the edge of the stream.
12. Sally struggled stormily with her skate strap.
13. The starving man stopped to beg a slice of stale bread.
14. The stout steward was stranded on the deck in the storm.
15. Will you have steak and strawberry shortcake for supper?
16. Susan stood at the stove stirring the soup.
17. We stopped at the stile as the storm broke over the mountain.
18. Saul strolled along the stone wall and by the haystack.
19. The storm made the static so strong that we stopped the radio.
20. Sally was startled and stunned by the shock.

st (general)

stall	steer	bestow	instead	beast	must
stare	step	distill	instill	cost	nest
start	stern	distraught	instinct	dust	pest
static	stick	disturb	mystic	first	twist
stay	stout	extend	restive	just	west
steam	stunt	extinct	rustic	list	wrist

1. The static disturbed the stern man who wished to listen to the speech.
2. Sam twisted his wrist when he stumbled and fell in the street.
3. The best teachers attempt to instill respect for high standards of speech.

4. The dusty trip made us all thirsty.

5. This prehistoric monster has been extinct for many centuries.

6. When the list of successful candidates was published, Dick's name came first.

7. It is difficult to stimulate interest in a subject that is dry as dust.

8. The young fencer parried his opponent's thrust dexterously.

9. There are many tourists in Spain, as the country abounds in historic interest.

10. This summer resort attracts many artists and novelists.

11. The Sunday evening service was held in the First Baptist Church.

12. "Some books are to be tasted, others to be swallowed, and some few to be chewed and digested."

13. "When the sun is in the west,
The weary work the best."

14. "Golden lads and girls all must
As chimney-sweepers come to dust."

15. "The long-remembered beggar was his guest,
Whose beard descending swept his aged breast."

16. "I stood in the midst of the temple and threw my eyes round on the walls filled with the statues, the inscriptions and the monuments of the dead."

17. "In the stillness of the night,
Quick rays of intermingling light
Sparkle from star to star."

18. "Just laws are no restraint upon the freedom of the good."

19. "Poetry is the record of the best and happiest moments of the happiest and best minds."

20. "Next to being a great poet is the power of understanding one."

sh as in *shoe* [ʃ]

she	shut	sharp	leash	Asia	ocean
ship	shoe	chaise	wish	cashier	promotion
shed	sugar	shine	fresh	crucial	Persia
share	shone	shout	ash	impression	racial
sham	shot	sure	rush	lotion	rasher
shir	shawl	shore	wash	motion	usher

zh as in *pleasure* [ʒ]

collision	derision	fusion
conclusion	erasure	illusion
confusion	evasion	lesion
decision	exclusion	persuasion

Read the following pairs of columns horizontally and vertically :

azure	assure	garage	garish	pleasure	pressure
delusion	delicious	measure	meshes	treasure	threshing
erosion	notion	mirage	marshes	vision	vicious

1. She came to the conclusion that the shoe salesman had fitted her foot incorrectly.

2. Persia is a country in Asia.

3. The cashier wished for a rasher of bacon for breakfast.

4. The crucial moment came; there was a shot and another sharp report.

5. It was a pleasure to see the treasure ship on the ocean.

6. He shouted that the shed had been shut in order to insure the safety of the sugar and other provisions.

7. She was under the impression that the dog broke his leash and rushed at the ash man.

8. The usher wished to make sure that his shoes were properly shined.

9. The soldiers stood at attention when the national anthem was played at the legation.

10. The garage was freshly painted a garish red.

11. There was a crowd at the police station when the sheriff made his sensational arrest.

12. A mirage is an optical illusion that sometimes occurs on the ocean.

13. The many erasures on the boy's examination paper gave an indication of his lack of preparation.

14. The child's nationality appeared to be Russian.

15. " 'Mongst horrid shapes and shrieks and sights unholy."

16. "Hath not a Jew hands, organs, dimensions, senses, affections, passions?"

17. "A true and noble friendship shrinks not at the greatest of trials."

18. "Great men are never sufficiently shown but in struggles."

19. "What shadows we are, and what shadows we pursue."

20. "Men's lives like oceans change
In shifting tides, and ebb from either shore."

j as in *judge* [dʒ]—*ch* as in *church* [tʃ]

Jim	chin	jar	char	ridge	rich
jet	chess	James	chase	serge	search
jam	chat	jibe	chime	siege	beseech
jerk	church	jowl	chow	fidget	hatchet
judge	chum	joist	choice	ledges	latches
June	choose	jeer	cheer	pigeon	pitching
joke	choke	budge	bunch	smudges	smirches
jot	chop	large	larch	trudging	trencher

1. "Haste thee, nymph, and bring with thee,
Jest and youthful jollity."

2. "The hungry judges soon the sentence sign,
And wretches hang that jurymen may dine."

3. "It is jealousy's peculiar nature
To swell small things to great; nay out of nought
To conjure much . . ."

4. "Man is unjust, but God is just; and finally justice triumphs."

5. "He would drown the stage with tears
And cleave the general ear with horrid speech."
6. "If a Jew wrong a Christian, what is his humility?
Revenge. If a Christian wrong a Jew, what should his sufferance
be by Christian example? Why, revenge."
7. "It requires a surgical operation to get a joke well into a
Scotch understanding."
8. "A good judge should never boast of his power, because he
can do nothing but what he can do justly . . . Authority without
virtue is a very dangerous state."
9. "It is impossible to be just if one is not generous."
10. "Much has been said of the wisdom of old age."
11. "Judge not that ye be not judged."
12. "Therefore, Jew,
Though justice be thy plea, consider this,
That in the course of justice, none of us
Should see salvation . . . "
13. "By the margin, willow-veil'd
Slide the heavy barges trailed
By slow horses . . . "
14. "Rejoice, you men of Angiers, ring your bells;
King John, your king and England's, doth approach."
15. "Such tricks hath strong imagination,
That, if it would but apprehend some joy,
It comprehends some bringer of that joy;
Or in the night imagining some fear,
How easy is a bush supposed a bear."

Exercises for the Correction of Cognate Substitutions

In the following exercise for cognate substitutions,¹⁴ you will find seven double columns; read each double column horizontally, as, for instance: *bay-pay*, *bee-pea*, etc.

¹⁴ See *Note*, page 31.

128 Exercises for Correction of Cognate Substitutions

bay	pay	dad	tat	seize	cease
bee	pea	seed	seat	size	precise
bib	pip	deem	team	sizzle	sister
bet	pet	rend	rent	dogs	docks
bear	pear	dare	tear	advise	advice
bat	pat	durst	terse	please	police
burr	purr	doom	tomb	because	course
but	puddle	dole	told	laws	loss
imbibe	pipe	dawn	torn	lose	loose
bore	pour	dot	tot	prize	price
bar	par	darn	tarn	vies	vice
rib	rip	died	tied	tries	trice

of	off	wine	whine
five	fife	wen	when
vine	fine	weather	whether
oval	oaf	were	whirr
beaver	beef	witch	which
believe	belief	wile	while
sieve	sift	win	whinny
vim	fin	woe	whoa
van	fan	watt	what
loaves	loaf	wince	whence
hove	huff	wight	white
glove	gruff	wig	Whig
judge	chuck	begin	kin
jerk	church	gird	curd
gin	chin	girl	curl
adjourn	churn	good	could
jumble	chum	goad	coat
Jews	choose	gone	corn
jump	chump	garden	card
junk	chunk	bag	back
ridges	riches	leg	lake
submerge	smirch	lug	luck
cringe	crutch	frog	frock
smudge	much	gunning	cunning

1. James says it is dangerous to drive without chains today.
2. The buttons on my coat are so loose that I shall lose them if I do not sew them on at once.

3. The boy lost his pay check on the ferry crossing the bay.
4. One of the boys must get off at once.
5. You must judge for yourself and choose accordingly.
6. The little princess was very angry when the frog prince jumped up on her frock.
7. Will you please drive to the police court at once, whether or not the weather is bad?
8. The little tots wore white dresses with red dots.
9. The kitten purrs as his mistress removes the burrs from his coat.
10. There are many of the rich people from the Ridge playing cards in the garden.
11. We make it a rule not to pay high prices for prizes in our club.
12. The policeman seized the boys and told them to cease their noise.
13. The boy got a cramp in his leg when swimming in the lake.
14. I believe there were five boys playing fifes in the village.
15. The naughty children cringed when the beggar struck at them with his crutch.
16. This boy tries so hard that he will have his lessons done in a trice.
17. If you will tell me the precise size, I can easily fit your sister to a pair of shoes.
18. I am taking this course because I think I will derive a great deal of benefit from it.

CONTRACTS

CONTRACT SHEET

Breathiness

1. Controlled breathing.

2. Clear tone on the following sounds: *ä* [a:], *ā* [eɪ̯], *ē* [i:],
ô [ɔ:], *ō* [oɪ̯], *oo* [u:].

Clear tone in syllables, words, and phrases that contain these sounds.

3. Clear tone on other vowels and diphthongs.

Clear tone in syllables, words, and phrases containing these sounds.

4. Clear tone in sentences requiring energy.

5. Clear tone in a selection requiring volume and energy.

6. Clear, energized tone in selection that does not require a great deal of volume.

7. Clear, energized tone in sight reading.

8. Clear, energized tone in conversation.

CONTRACT 1

Objective :

Controlled breathing.

Procedure :

Stand erect, firmly on both feet; feel that your whole body is energized; place one hand on the abdominal muscles and the other on the waistline. Inhale and expand the lungs, particularly the lower part; exhale, pushing firmly with the abdominal muscles. (If you have difficulty with this, lie flat on your back, relax completely, inhale and exhale naturally a few times, and proceed as above.)

For the explanation of the breathing process, see pages 5 and 6.

Caution :

Be certain that you have enough breath; to make sure, inhale audibly during the practice period.

Be sure that you push the breath out firmly with the abdominal muscles.

Practice Material :

Pages 6 and 7, exercises 1-6.

Test :

1. Can you take a breath and push it out firmly with the abdominal muscles?

2. Can you count from 1 to 5, using a single inhalation and exhalation for each number?

3. Can you count from 1 to 5 in this fashion?

Inhale—exhale, saying: 1

“ “ “ 1-2

“ “ “ 1-2-3

“ “ “ 1-2-3-4

“ “ “ 1-2-3-4-5

4. In the above exercises, is the throat relaxed? Is there a good firm push with the abdominal muscles? Did you have enough breath, not too much nor too little?

CONTRACT 2

Objective :

Clear tone on the following sounds: *ā* [a:], *ā* [eɪ], *ē* [i:], *ô* as in *all* [ɔ:], *ō* [oɪ], *oo* [u:].

Clear tone in syllables, words, and phrases containing those sounds.

Procedure :

See pages 20–30 for the proper position of the organs of articulation for the above sounds.

Inhale and vocalize the sound *ō* [oɪ], prolonging it as long as you can comfortably; repeat with the other sounds given above.

After vocalizing the sounds, say them in a clear tone, first with rising, then with falling, and finally with straight inflection.

Caution :

Be sure the lips are rounded for the round sounds.

Do not try to hold the breath too long. Avoid strain.

Practice Material :

Do the following exercise in a clear tone:

lah	lah	lah	[la:]
lā	lā	lā	[leɪ]
lē	lē	lē	[li:]
law	law	law	[lo:]
lō	lō	lō	[loɪ]
lōo	lōo	lōo	[lu:]

Place other consonant sounds before the above vowels and diphthongs, and proceed in a like manner.

Do the following exercise, using one breath for each line:

ah [a:]

ah ā [a: eɪ]

ah ā ē [ɑ: eɪ i:]

ah ā ē aw [ɑ: eɪ i: ɔ:]

ah ā ē aw ō [ɑ: eɪ i: ɔ: oʊ]

ah ā ē aw ō ȯ [ɑ: eɪ i: ɔ: oʊ u:]

Place various consonants before the sounds given above, and proceed in a like manner.

Say the following words in a clear tone:

barn	cane	bean	all	blow	blue
car	fame	keen	caught	dome	cool
cart	mail	leap	hall	no	loot
farm	rate	leave	law	roam	pool
father	say	peel	lawn	stone	school
tar	swain	scream	wrought	tone	true

Say the following phrases in a clear tone:

- | | |
|---------------------|---------------------|
| 1. Hold the goal. | 6. Rolling stone. |
| 2. True blue. | 7. Blue moon. |
| 3. Blowing snow. | 8. Toeing the mark. |
| 4. Saving the game. | 9. Baying the moon. |
| 5. Sweet dreams. | 10. Calling Maude. |

Test:

Can you say in a clear tone the exercises given in the Practice Material?

CONTRACT 2A

Objective :

See Contract 2.

Procedure :

See Contract 2.

Caution :

See Contract 2.

Practice Material:

Repeat the following exercises in a clear tone:

hä	hä	hä	hard	['hɑ:d]
hō	hō	hō	home	['hɔ:ŭm]
hōō	hōō	hōō	whom	['hu:m]
haw	haw	haw	hall	['hɔ:l]
mō	mō	mō	moan	['moʊŭn]
nō	nō	nō	gnome	['noʊŭm]
fō	fō	fō	foam	['foʊŭm]
paw	paw	paw	Paul	['pɔ:l]
tōō	tōō	tōō	tool	['tu:l]
lā	lā	lā	lame	['leɪm]
mē	mē	mē	mean	['mi:n]

Say the following words in a clear tone:

go	hard	who	same	seem	law
slow	part	loon	train	feet	taught
told	heart	boot	cane	lean	fall
drone	mart	boon	late	dream	drawn
bone	dart	cool	fame	treat	because

Say the following phrases in a clear tone:

1. Oh, you.
2. Hard hearts.
3. "Oh, you hard hearts."
4. Go slowly.
5. Gnawing a bone.
6. Moaning and groaning.
7. Rating the papers.
8. Saving the plane.
9. Peas and beans.
10. "Sweet and low."

Test:

1. Can you do all the exercises given in the Practice Material in a clear tone?
2. Can you prepare lists of words and phrases containing the above sounds and then read them in a clear tone?

CONTRACT 3**Objective:**

Clear tone on all other vowels and diphthongs.

Clear tone on syllables, words, and phrases containing those sounds.

Procedure :

See pages 22–30 for the correct position of the organs of articulation for the following sounds: ě [eɾ], ĭ [aɪ̯], ǎ [æ], ũ as in *bird* [ɜ:], ă as in *about* [ə], ȃ as in *ask* [a], ŭ [ʌ], ȳ [ʊ], ǫ [ɒ], ĭ [ɪ], ȳ [ɔɪ̯], ȳ [ɑʊ̯], *ere* as in *there* [eə], *ere* as in *here* [ɪə], *oor* as in *poor* [ʊə], *oor* as in *floor* [ɔə]. Inhale and then vocalize the sounds as in Contract 1; say them first with rising, then with falling, and finally with straight inflection.

Caution :

If the throat becomes tired, stop and yawn.

Practice Material :

Combine the sounds given above with consonants to make syllables and words, as follows:

now	now	now	noun	['nɑʊ̯n]
lī	lī	lī	line	['laɪ̯n]
mě	mě	mě	men	['meɾn]
mǎ	mǎ	mǎ	man	['mæn]
lir	lir	lir	learn	['lɜ:n]
fȳ	fȳ	fȳ	foot	['fʊt]
noi	noi	noi	noise	['nɔɪ̯z]
bī	bī	bī	bit	['bɪt]

Say the following words in a clear tone:

lend	see	tin	ran	worm	around
pen	knee	dint	mat	heard	about
rent	team	knit	fan	germ	mound
foot	hot	my	boy	ask	up
put	mop	fly	choice	pass	supper
room	knob	dine	loin	grass	above
here	there	moor	floor	new	
fear	fair	poor	pour	duke	
mere	hair	tour	shore	tube	

Say the following phrases in a clear tone:

1. Painting the room.
2. Singing a song.
3. Meeting a mad man.
4. Boiling oil.
5. Sighing and crying.
6. Chiming bells.

7. Fearing the worst.
8. Faring badly.

9. Helping the poor man.
10. Mopping the floor.

Test :

1. Can you do in a clear tone the exercises given in the Practice Material?
2. Prepare ten other phrases, and then read them in a clear tone.

CONTRACT 3A**Objective :**

See Contract 3.

Procedure :

See Contract 3.

Caution :

Be sure your whole body is energized when you practice the exercises.

Be careful to breathe correctly all the time.

Be sure there is a good push with the abdominal muscles behind each tone.

Practice Material :

Do the following exercises in a clear tone:

pī	pī	pī	pine	['paɪn]
kī	kī	kī	kin	['kɪn]
lē	lē	lē	lend	['leɪnd]
lǎ	lǎ	lǎ	land	['lænd]
bir	bir	bir	burn	['bɜ:n]
koi	koi	koi	coin	['kɔɪn]
now	now	now	now	['naʊ]
lōō	lōō	lōō	look	['lʊk]
mī	mī	mī	mine	['maɪn]
rā	rā	rā	rain	['reɪn]

Do the above exercises with one breath for each syllable, and then with one breath for each line.

Say the following expressions in a clear, energized tone with volume:

- | | |
|------------------------------------|-------------------------------|
| 1. Hip, hip, hip, hurrah. | 6. Going, going, gone. |
| 2. Watch your step. (Three times.) | 7. All ashore. (Three times.) |
| 3. Step lively. (Three times.) | 8. On your mark. |
| 4. All aboard. (Three times.) | 9. Order, please. |
| 5. Company halt. (Three times.) | 10. Keep in line. |

Test:

1. Can you do in a clear, energized tone all the exercises given in the Practice Material?

2. Can you prepare other phrases that should be said with volume and energy, and then read them in that fashion?

CONTRACT 4

Objective:

Clear tone in sentences requiring energy.

Procedure:

Vocalize all vowels and diphthongs.

Take a breath and explode the sound *ō* [o+ŭ] (let all breath come out at once). Do the same with other vowels and diphthongs, but work on open and round sounds first to avoid strain.

Caution:

Be sure you use a firm abdominal push for each sound.

Be careful to have plenty of breath for each phrase.

Be sure your body is energized throughout.

If your throat becomes tired, stop and yawn.

Practice Material:

Say the following words explosively:

halt	jump	police	don't	stop	sold
run	fire	leap	go	gone	whoa
shoot	shout	ready	hark	beware	down

Say the following phrases explosively:

- | | |
|--------------------|-------------------------------|
| 1. Ready, set, go. | 5. Down, sir. |
| 2. On your mark. | 6. Going, going, gone. |
| 3. Company halt. | 7. Run for your life. |
| 4. Right face. | 8. On your mark, get set, go. |

Read the following sentences explosively, using one breath for each phrase:

1. "Once more, unto the breach, dear friends, once more,
Or fill the wall up with our English dead!"
2. "Follow your spirit, and upon this charge cry, 'God for
Harry, England, and Saint George!'"
3. "Down, sir," said the master, as the dog leaped upon the
man.
4. "On your mark! Get set! Go!" shouted the starter.
5. The auctioneer said, "Going, going, gone!"
6. "Right face!" said the commander.
7. "Company halt!" said the captain.
8. "Yield, ye youths, ye yeomen, yield your yell!"
9. "'Good speed!' cried the watch as the gate-bolts undrew."
10. "'Speed!' echoed the wall to us galloping through."

Test:

1. Can you do all the exercises in the Practice Material in a clear tone?
2. Can you prepare other exercises that require energy and then read them in a clear tone?

CONTRACT 5

Objective :

Clear tone in selections requiring volume and energy.

Procedure :

See Contract 4.

Caution :

See Contract 4.

Practice Material :

See Contract 4.

Read *Julius Caesar*, Act I, scene 1, lines 36–60.

Read Tennyson's "The Charge of the Light Brigade."

Test :

1. Can you read in a clear tone the selection from *Julius Caesar* referred to in the Practice Material?

2. Can you read in a clear tone the poem by Tennyson referred to in the Practice Material?

CONTRACT 5A**Objective :**

See Contract 5.

Procedure :

See Contract 5.

Caution :

See Contract 5.

Practice Material :

See Contract 5.

Read "Marching Along" and "Boot! Saddle! To Horse! and Away!" from Browning's *Cavalier Tunes*.

Read Shakespeare's *King John*, Act II, scene 1, lines 312–324.

Test :

1. Can you read in a clear tone the poems from Browning's *Cavalier Tunes* suggested in the Practice Material?

2. Can you read in a clear tone the passage from *King John* suggested in the Practice Material?

CONTRACT 6

Objective :

Clear, energized tone in a selection that does not require a great deal of volume.

Procedure :

See Contract 4.

Caution :

Be sure the entire body is energized.

Practice Material :

Read in a clear, energized tone the following selection from Goldsmith's *Vicar of Wakefield*; read first in a large room and then in a small room, using enough voice (but not too much) in each case:

I was ever of the opinion that the honest man who married and brought up a large family, did more service than he who continued single and only talked of population. From this motive I had scarcely taken orders a year, before I began to think seriously of matrimony, and chose my wife, as she did her wedding gown, not for a fine glossy surface, but for such qualities as would wear well. To do her justice, she was a good-natured, notable woman; and as for breeding there were few country ladies who could show more. She could read any English book without much spelling; but for pickling, preserving and cookery, none could excel her. She prided herself also upon being an excellent contriver in housekeeping; though I never could find that we grew rich with all her contrivances.

However, we loved each other tenderly, and our fondness increased as we grew old. There was, in fact, nothing that could make us angry with the world or each other. We had an elegant house, situated in a fine country, and a good neighborhood. The year was spent in moral or rural amusements, in visiting our rich

neighbors, and relieving such as were poor. We had no revolutions to fear, nor fatigues to undergo; all our adventures were by the fireside, and all our migrations were from the blue bed to the brown.

As we lived near the road, we often had the traveller, or stranger to visit us to taste our gooseberry wine, for which we had a great reputation; and I profess with the veracity of an historian that I never knew one of them find fault with it. Our cousins, too, all remembered their affinity, without any help from the herald's office, and came very frequently to see us. . . . However, when any one of our relations was found to be a person of very bad character, a troublesome guest, or one we desired to get rid of, upon his leaving my house, I ever took care to lend him a riding coat, or a pair of boots, or sometimes a horse of small value, and I always had the satisfaction of finding he never came back to return them. By this the house was cleared of such as we did not like; but never was the family of Wakefield known to turn the traveller or the poor dependent out of doors.

Test:

Can you read in a clear, energized tone the selection given above?

CONTRACT 7**Objective:**

Clear, energized tone in sight reading.

Procedure:

See Contract 4.

Caution:

Energize the body from the toes up.

Practice Material:

See Contract 4.

Selections for sight reading from the following suggested books:

Dickens, *A Tale of Two Cities*

—————*David Copperfield*

Stevenson, *Travels with a Donkey*

Morley, *Mince Pie*

Test:

Can you read at sight in a clear, free tone?

CONTRACT 8

Objective:

Clear, energized tone in conversation.

Procedure:

See Contract 7.

Caution:

See Contract 7.

Practice Material:

See Contract 4.

Classroom conversation based on the following suggested subjects:

A Railroad Accident

A Pleasant Journey

A Project to Raise Money for a School Team

A Class Election

The Lure of Travel

Test:

1. Can you use a clear, energized tone in everyday conversation when talking to your family? when talking to your friends?

2. Do you remember to use a clear, energized tone all the time?

CONTRACT SHEET

Hoarse Voice and Throatiness

1. Controlled breathing.

2. Clear tone on \bar{o} [oɾǔ], \hat{o} [ɔ:], *ow* [aǔ], \bar{oo} [u:], \bar{a} [a:], *oi* [ɔĩ].
Clear tone in syllables and words containing these sounds.
Clear tone in short phrases containing these sounds.

3. Clear tone on all other vowel sounds and diphthongs.
Clear tone in words and syllables containing these sounds.
Clear tone in short phrases containing these sounds.

4. Clear, energized tone on all sounds given in Contract 2.
Clear, energized tone in syllables and words containing these sounds.
Clear, energized tone in short phrases containing these sounds.

5. Clear, energized tone for all sounds given in Contract 3.
Clear, energized tone in syllables and words containing these sounds.
Clear, energized tone in short phrases containing these sounds.

6. Clear, energized tone in sentences containing many round sounds.

7. Clear, energized tone in a paragraph containing many round sounds.

8. Clear, energized tone in a paragraph containing all sounds.

9. Clear, energized tone in a paragraph containing all sounds.

10. Clear, energized tone in conversation.

Note: The terms *pharyngeal resonance* and *throaty tone* or *throatiness* are used interchangeably.

CONTRACT 1

Objective :

Controlled breathing.

Procedure :

Stand erect, firmly on both feet; feel that your whole body is energized from the toes up; place the hands on the abdominal muscles. Inhale and expand the lungs, especially the lower part; exhale, pushing firmly with the abdominal muscles. (If you have difficulty with this, lie flat on your back in a relaxed position, inhale and exhale naturally a few times, and then proceed as above.

For the explanation of the breathing process, see pages 5 and 6.

Caution :

Be certain that you have enough breath; to make sure, inhale audibly during the practice period.

Be careful to push the breath out firmly with the abdominal muscles.

Practice Material :

Pages 6 and 7, exercises 1, 2, 3, and 6.

Test :

1. Can you take a breath and push it out firmly with the abdominal muscles?

2. Can you count from 1 to 5, using a single inhalation and exhalation for each number?

3. Can you count from 1 to 5 in this fashion:

Inhale—exhale, saying: 1			
“	“	“	1—2
“	“	“	1—2—3
“	“	“	1—2—3—4
“	“	“	1—2—3—4—5

150 Hoarse Voice and Throatiness: Contract 2

4. In the above exercises, is the throat relaxed? Is there a good firm push with the abdominal muscles? Did you have enough breath, not too much nor too little?

CONTRACT 2

Objective:

Clear tone on \bar{o} [oɾʊ̃], \hat{o} as in *all* [ɔ:], *ow* [aʊ], $\bar{o}\bar{o}$ [u:], \ddot{a} as in *ah* [a:], *oi* [ɔɪ].

Clear tone in syllables and words containing those sounds.

Clear tone in short phrases containing those sounds.

Procedure:

Inhale, round the lips carefully (use a mirror), and exhale saying \bar{o} [oɾʊ̃] as in *go*. If tone sounds tight, relax muscles of the neck and throat by rotating the head several times, saying *easy—ah*, *lazy—ah*, dropping the jaw on *ah* [a:]. Try the sound \bar{o} [oɾʊ̃] again; listen to it carefully, and try to make it sound smooth and free. Proceed in the same manner with *aw* [ɔ:], *ow* [aʊ], $\bar{o}\bar{o}$ [u:], \ddot{a} [a:], *oi* [ɔɪ]. (See pages 25–30.)

Caution:

Do not continue if your throat feels tired. Whenever this happens, stop and yawn. (It is well to start every practice period with a yawning exercise.) Remember *several five-minute periods* of practice *daily* are better than one or two *longer* periods.

Practice Material:

Open your mouth wide (comfortably, without straining), draw in breath, and yawn.

Inhale and exhale on the sounds \bar{o} [oɾʊ̃], *ow* [aʊ], \hat{o} [ɔ:], $\bar{o}\bar{o}$ [u:], \ddot{a} [a:], *oi* [ɔɪ], *intoning* the sound and holding it as long as you can comfortably. (Five times each.)

Inhale and say \bar{o} [oɾʊ̃], \hat{o} [ɔ:], *ow* [aʊ], $\bar{o}\bar{o}$ [u:], \ddot{a} [a:], *oi* [ɔɪ]. (Five times each.)

Say the following three times:

hope	noon	Oh no
stone	spoon	blue moon
clothes	farm	true blue
choice	sound	ah-ha

oil	sofa	low tone
bow	moon	brown cow
cold	now	law and order
harm	toll	noisy boy
coy	paw	down town
coil	blow	so-so

Test:

1. Can you vocalize (intone) \bar{o} [oɾʊ̃], \acute{o} [ɔ́:], *ow* [aʊ̃], $\bar{o}\bar{o}$ [u:], \ddot{a} [a:], *oi* [ɔɪ], so that each tone is clear as long as it is held?
2. Can you say with a prolonged rising inflection and clear tone \bar{o} [oɾʊ̃], \acute{o} [ɔ́:], *ow* [aʊ̃], $\bar{o}\bar{o}$ [u:], \ddot{a} [a:], *oi* [ɔɪ]?
3. Can you say the above with a falling inflection and clear tone?
4. Can you do all the exercises in the Practice Material in a clear tone?
5. Can you make a list of ten more phrases containing these sounds and say them with a clear tone?

CONTRACT 2A

Objective:

Same as Contract 2.

Procedure:

Same as Contract 2.

Caution:

Be sure that the throat is relaxed.

Practice Material:

Close the mouth, open the back of the throat, keeping the mouth closed, and try to suppress a yawn; finally open the mouth and yawn widely. Do this several times.

Inhale-yawn.

Inhale and say *ah* [a:].

Inhale-yawn.

Inhale and say \bar{o} [oɾʊ̃].

152 Hoarse Voice and Throatiness: Contract 3

Inhale-yawn.

Inhale and say \bar{o} [u:].

Inhale-yawn.

Inhale and say \hat{o} [ɔ:].

Inhale-yawn.

Inhale and say *ow* [aʊ].

If the tone sounds tight and if the throat feels tense, yawn before each sound.

Intone the sounds as in Contract 2.

Say the following three times each:

bone	toil	hold the goal
low	roof	row the boat
close	choose	rah rah rah
pound	calm	ha ha ha
pool	noose	going home
pose	soon	boil the water
comb	tone	ho ho ho
fold	post	pausing at the door
wrote	soil	before and after
know	group	hoeing a row

Test:

1. Can you vocalize \bar{o} [oɾʊ], \hat{o} [ɔ:], *ow* [aʊ], $\bar{o}\bar{o}$ [u:], \bar{a} [ɑ:], *oi* [ɔɪ], so that the tone is clear as long as it is held?
2. Can you say the above sounds with a rising inflection?
3. Can you say the sounds with a falling inflection?
4. Can you do all the exercises in the Practice Material in a clear tone?
5. Can you make a list of ten more words and phrases and then read them in a clear tone?

CONTRACT 3

Objective:

Clear tone for all other vowels and diphthongs.

Clear tone in words and syllables containing those sounds.

Clear tone in short phrases containing those sounds.

Procedure :

See pages 22–30 for instructions about making these sounds.

Use a mirror to *see* that the organs of articulation are in the correct position; *listen* to the sound made by the instructor, compare your sound with this, and try to imitate it; *feel* the organs of articulation in the correct position.

Caution :

Do not continue if the throat becomes tired. Stop and yawn.

Practice Material :

Vocalize the vowel sounds in the following words, prolonging the sounds as long as you can comfortably:

see [i:]	there [ɛə]	hut [ʌ]	ice [aɪ]
it [ɪ]	at [æ]	foot [ʊ]	ate [eɪ]
let [eɪ]	bird [ɜ:]	hot [ɒ]	fear [fɪə]

Say the sounds in the above words: (a) with a prolonged rising inflection; (b) with a falling inflection.

Do the exercise below three times, first using one breath for each sound and then using one breath for the entire line:

ē ah oō [i: a: u:]
ē ah oō ow oi [i: a: u: əʊ ɔɪ]

Do the following exercise:

m—ah	m—ah	m—ah	mah [ma:]
m—ē	m—ē	m—ē	mē [mi:]
m—ir	m—ir	m—ir	mir [mɜ:]
mē	mah	mōō	[mi: ma: mu:]
nē	nah	nōō	[ni: na: nu:]
mē	mah	mōō	mow moi [mi: ma: mu: maʊ mɔɪ]
nē	nah	nōō	now noi [ni: na: nu: naʊ nɔɪ]

Say the following three times each:

frame	ice	lame duck
hat	up	fat man
seem	hit	peas and beans
hence	word	black and white
put	slice	pies and cakes

154 Hoarse Voice and Throatiness: Contract 3A

hot	cup	putting the shot
cook	try	footing the bill
mat	cape	wordy message
poor	weird	hopping up
there	floor	skipping rope

Test:

1. Can you vocalize in a clear, free tone the sounds given in the Practice Material?
2. Can you say those sounds clearly?
3. Can you do all the exercises in the Practice Material in a clear, free tone?
4. Can you make up ten other words and phrases and then read them in a clear, free tone?

CONTRACT 3A

Objective:

Same as Contract 3.

Procedure:

Same as Contract 3.

Caution:

Be sure to keep the throat relaxed and the rest of the body energized.

Practice Material:

Vocalize and say the vowel sounds as in Contract 3.

Say the following in a round, full tone, using one breath for each line:

ah [a:]
ah ā [a: eɪ̃]
ah ā ē [a: eɪ̃ i:]
ah ā ē aw [a: eɪ̃ i: ɔ:]
ah ā ē aw ō [a: eɪ̃ i: ɔ: oɪ̃]
ah ā ē aw ō ōō [a: eɪ̃ i: ɔ: oɪ̃ u:]

mah [ma:]

mah mā [ma: meɪ]

mah mā mē [ma: meɪ mi:]

mah mā mē maw [ma: meɪ mi: mə:]

mah mā mē maw mō [ma: meɪ mi: mə: moʊ]

mah mā mē maw mō mōō [ma: meɪ mi: mə: moʊ mu:]

Proceed in a like manner, placing other consonants before the sounds *ah* [a:], *ah* [a:]—*ā* [eɪ], etc.

Say the following three times:

card	sake	pale moon
shark	draw	low stone
cheer	freeze	stony brook
eye	trick	once more
forget	fair	many a time
saddle	past	wherefore rejoice
heard	above	once upon a time
mutter	shoe	happy ending
cook	slow	here and there
fall	coffee	up and down
father	mind	rich and poor
noise	made	cellar door

Test:

1. Can you say in a clear, round tone all the exercises given in the Practice Material?

2. Can you prepare ten other words and phrases and then read them in a clear, round tone?

CONTRACT 4

Objective:

Clear, energized tone on all sounds given in Contract 2.

Clear, energized tone in syllables and words containing those sounds.

Clear, energized tone in short phrases containing those sounds.

Procedure:

Vocalize vowel sounds as in Contracts 2 and 3. Say sounds as in Contracts 2 and 3.

156 Hoarse Voice and Throatiness: Contract 4

Take a good breath and send it out in one sudden exhalation (explosion).

Inhale and with a sudden exhalation make the sound \bar{o} [oɾʊ̃] (five times).

Proceed in a like manner with \hat{o} [ɔ:], *ow* [aʊ], $\bar{o}\bar{o}$ [ʊ:], \bar{a} [ɑ:], *oi* [ɔɪ].

Caution:

Be sure that the throat is relaxed and the rest of the body is energized.

Be certain that you have enough breath.

Be sure the organs of articulation are in the correct position for the sounds.

Practice Material:

Explode the following sounds, first on separate breaths and then on one breath:

oh	oh	oh	[oɾʊ̃]
nō	nō	nō	[noɾʊ̃]
hō	hō	hō	[hoɾʊ̃]
hah	hah	hah	[hɑ:]
ow	ow	ow	[aʊ]
haw	haw	haw	[hɔ:]

Say each of the following expressions explosively, three times on one breath:

- | | | |
|----------------|-------------------|------------------------|
| 1. Oh no. | 6. Yo ho ho. | 11. How now. |
| 2. Don't go. | 7. Come down. | 12. Blocks and stones. |
| 3. You blocks. | 8. You stones. | 13. Now now. |
| 4. Halt. | 9. Forward march. | 14. Go. |
| 5. Charge. | 10. Hurrah. | 15. Blow, bugle, blow. |

Test:

1. Can you say in a clear, energized tone all the exercises given in the Procedure and Practice Material?

2. Can you make up six other exercises and then read them in a clear, energized tone?

CONTRACT 5

Objective :

Clear, energized tone for all sounds given in Contract 3.

Clear, energized tone in syllables and words containing those sounds.

Clear, energized tone in short phrases containing those sounds.

Procedure :

Vocalize vowel sounds and diphthongs as in Contracts 2 and 3.

Say the vowel sounds and diphthongs as in Contracts 2 and 3.

Explode the sounds as in Contract 4.

Explode the remaining vowel sounds and diphthongs (see Contract 3).

Caution :

See that the throat is relaxed. If it becomes tired, stop and yawn. It is a good plan to yawn many times during the exercises even if the throat does not seem tired.

Practice Material :

Explode the following, first on separate breaths and then on one breath:

hah	hah	hah [hɑ:]
hē	hē	hē [hi:]
hě	hě	hě [heɾ]
hĩ	hĩ	hĩ [hi]
rā	rā	rā [ɛɾɪ]
hī	hī	hī [hɑɪ]
hō	hō	hō [hoɾʊ]
lī	lī	lī [laɪ]

Say each of the following explosively, three times on one breath:

- | | | |
|------------|-----------------|-------------------------|
| 1. Awake. | 6. Who comes. | 11. Once more. |
| 2. Up. | 7. Hard hearts. | 12. Going, going, gone. |
| 3. Strike. | 8. Hold hard. | 13. Fly, brother, fly. |
| 4. Come. | 9. Shoot. | 14. Hip, hip, hurrah. |
| 5. Fire. | 10. Hark. | 15. Loud and long. |

158 Hoarse Voice and Throatiness: Contract 6

Read the following explosively, pausing for breath at the vertical marks:

“Forward | the Light Brigade! |
Charge | for the guns!” | he said. | ”

“Once more | unto the breach | dear friends | once more. | ”

“Wherefore rejoice | what conquest | brings he | home? | ”

“Awake! | Awake! | Ring | the alarum bell! | ”

Test:

1. Can you do in a clear, energized tone all the exercises in the Procedure and Practice Material?
2. Can you prepare five other exercises and read them in a clear, energized tone?

CONTRACT 6

Objective:

Clear, energized (not explosive) tone in sentences containing many round sounds.

Procedure:

Proceed as in Contracts 2, 3, 4, and 5.

Caution:

An energized tone is not necessarily explosive. It may be round and full or very quiet, yet it must have energy. You have learned to acquire energy through using an explosive quality, but you must always aim for energy of tone whether or not the material is explosive.

Practice Material:

Read the following sentences first in a round, full, energized tone, and then in a conversational tone:

1. The boys are coasting down the road that goes to Goshen.
2. The bell buoy tolled and tolled to warn of the shoal.
3. The old crone groaned and moaned in the gloaming.

Hoarse Voice and Throatiness: Contract 7 159

4. The countess was drowned on the voyage down the Rhone.
5. The lonely road was long and hot.
6. He told me he sold his boat for forty dollars.
7. The old nobleman was cold and lonely.
8. He told the story of *Ivanhoe* on the long voyage.
9. "The lowing herd winds slowly o'er the lea."
10. "How now, fool, whither wander you?"
11. "He sold his horses, sold his hawks and hounds."
12. "Down she came and found a boat
Beneath a willow left afloat,
And round about the prow she wrote
The Lady of Shalott."

Test:

1. Can you do all the sentences in the Practice Material in a round, full, energized tone and then in a clear, conversational tone?
2. Can you prepare ten other sentences and read them in the manner required for the sentences in the Practice Material?
3. Can you read the sentences given under \bar{o} [oŭ] in Part III in the same manner?

CONTRACT 7

Objective:

Clear, energized tone in a paragraph containing many round sounds.

Procedure:

Same as Contract 6.

Caution:

Be sure that the throat is relaxed.

Practice Material:

Read the following paragraph first in a round, full, energized tone and then in a conversational tone:

160 Hoarse Voice and Throatiness: Contract 7

The old, broken man sat by the stove and brooded. It was a stormy afternoon. The low moaning of the wind echoed the low moaning of the ocean. It was dark and cold. All morning the storm clouds had glowered and gloomed, and at noon the snow began to fall, slowly at first, but with more and more force as the afternoon wore slowly on. As the day drew to a close, the tolling of a bell announced a boat in trouble offshore. The boys tunneled through the snow to go to man the lifeboats, but the old, broken man sat by the stove and brooded.

Read the following selection from Shakespeare's *As You Like It* in the manner required for the paragraph above:

Now, my co-mates and brothers in exile,
Hath not old custom made this life more sweet
Than that of painted pomp? Are not these woods
Made free from peril than the envious court?
Here feel we but the penalty of Adam,
The seasons' difference; as, the icy fang
And churlish chiding of the winter's wind,
Which, when it bites and blows upon my body,
Even till I shrink with cold? I smile and say,
"This is no flattery: these are counsellors
That feeling persuade me what I am."
Sweet are the uses of adversity,
Which, like the toad, ugly and venomous,
Wears yet a precious jewel in his head;
And this our life, exempt from public haunt,
Finds tongues in trees, books in the running brooks,
Sermons in stones, and good in everything.

Test:

1. Can you read in a clear, energized tone the selections given above?
2. Can you find other selections and read them in a clear, energized tone?

CONTRACT 8

Objective :

Clear, energized tone in a paragraph containing all sounds.

Procedure :

Proceed as in Contracts 6 and 7.

Caution :

Be sure the throat is relaxed and the rest of the body energized.

Practice Material :

Read the following paragraph from Dickens' *The Seven Poor Travellers* in the manner suggested in Contracts 6 and 7:

I went back to my inn to give the necessary directions for the turkey and roast beef, and, during the remainder of the day, could settle to nothing for thinking of the Poor Travellers. When the wind blew noisily against the windows,—it was a cold day, with dark gusts of sleet alternating with periods of wild brightness, as if the year were dying fitfully,—I pictured them advancing towards their resting-place along various cold roads, and felt delighted to think how little they foresaw the supper that awaited them. I painted their portraits in my mind, and indulged in little heightening touches. I made them footsore; I made them weary; I made them carry packs and bundles; I made them stop by finger-posts and milestones, leaning on their bent sticks, and looking wistfully at what was written there; I made them lose their way; and filled their five wits with apprehensions of lying out all night, and being frozen to death. I took up my hat, went out, climbed to the top of the old Castle, and looked over the windy hills that slope down to the Medway, almost believing that I could descry some of my Travellers in the distance. After it fell dark, and the Cathedral bell was heard in the invisible steeple—quite a bower of frosty rime when I had last seen it—striking five,

162 Hoarse Voice and Throatiness: Contract 9

six, seven, I became so full of my Travellers that I could eat no dinner, and felt constrained to watch them in the red coals of my fire. They were all arrived by this time, I thought, had got their tickets, and were gone in.—There my pleasure was dashed by the reflection that probably some Travellers had come too late and were shut out.

Test:

Can you read the above paragraph in a clear, energized tone?

CONTRACT 9

Objective:

Clear, energized tone in paragraphs containing all sounds.

Procedure:

Read the paragraphs first in a large room and then in a small room. Regulate the volume to fit each room.

Caution:

Be sure that the throat is relaxed.

Practice Material:

Read in the manner suggested above the following paragraphs from Washington Irving's *The Legend of Sleepy Hollow*:

He was, in fact, an odd mixture of small shrewdness and simple credulity. His appetite for the marvelous, and his powers of digesting it, were equally extraordinary; and both had been increased by his residence in this spell-bound region. No tales was too gross or monstrous for his capacious swallow. It was often his delight, after school was dismissed in the afternoon, to stretch himself on the rich bed of clover, bordering the little brook that whimpered by the school-house, and there con over old Mather's direful tales, until the gathering dusk of the evening made the printed page a mere mist before his eyes. Then, as he wended his way by swamp, and stream and awful woodland, to the

farmhouse where he happened to be quartered, every sound of nature at that witching hour, fluttered his excited imagination: the voice of the whippoorwill, that harbinger of storm; the dreary hooting of the screech-owl, or the sudden rustling in the thicket of birds frightened from their roost. The fireflies, too, which sparkled most vividly in the darkest places now and then startled him, as one of uncommon brightness would stream across his path, and if, by chance, a huge blockhead of a beetle came winging his blundering flight against him, the poor varlet was ready to give up the ghost, with the idea that he was struck with a witch's token. His only resource on such occasions, either to drown thought, or drive away evil spirits, was to sing psalm tunes;—and the good people of Sleepy Hollow, as they sat by their doors of an evening, were often filled with awe, at hearing his nasal melody, “in linked sweetness long drawn out,” floating from the distant hill or along the dusky road.

Another of his sources of fearful pleasure was to pass long winter evenings with the old Dutch wives as they sat spinning by the fire, with a row of apples roasting and spluttering along the hearth, and listen to their marvellous tales of ghosts and goblins, and haunted fields, and haunted brooks, and haunted bridges, and particularly of the headless horseman, or Galloping Hessian of the Hollow, as they sometimes called him. He would delight them equally by his anecdotes of witchcraft . . . and with the alarming fact that the world did absolutely turn around, and that they were half the time topsy-turvy.

Test:

Can you read in both types of rooms the selection given above, using a clear, energized tone without throat strain?

CONTRACT 10

Objective :

Clear, energized tone in conversation.

Procedure :

See Contracts 2, 3, 4, and 5.

Caution :

Be sure the throat is kept relaxed.

Practice Material :

See Contracts 2, 3, 4, and 5.

Classroom conversation based on the following suggested topics:

A Good Trip to Take Some Day

A Worth-While Book

An Enjoyable Play

The Fascination of New York

See America First

Test :

Can you use a clear, energized tone in everyday conversation when talking to your friends? when talking to your family?

CONTRACT SHEET

Nasality

1. Controlled breathing.

2. Control of soft palate.

3. Free tone on *ä* [a:], *ō* [oɾʊ], *ow* [aʊ], *ô* [ɔ:], *oi* [ɔɪ], *ōō* [u:].
Free tone in syllables and words containing these sounds.
Free tone in short phrases containing these sounds.

4. Free tone on *ē* [i:], *ě* [eɾ], *ǣ* [æ], *û* [ɜ:], *ǔ* [ʌ], *ī* [aɪ], *ā* [eɪ],
ōō [ʊ].

Free tone in syllables and words containing these sounds.
Free tone in short phrases containing these sounds.

5. Free tone in phrases containing all sounds.

6. Free tone in sentences.

7. Free tone in selections requiring energy.

8. Free tone in selections requiring conversational tone.

9. Free tone in sight reading.

10. Free tone in conversation.

CONTRACT 1

Objective :

Controlled breathing.

Procedure :

Stand erect, firmly on both feet; feel that your whole body is energized; place your hands on the abdominal muscles. Inhale and expand the lungs, especially the lower part; exhale, pushing firmly with the abdominal muscles. (If you have difficulty with this, lie flat on your back, in a relaxed position, inhale and exhale naturally a few times, and continue as above.)

For an explanation of the breathing process, see pages 5 and 6.

Caution :

Be certain that you have enough breath; to make sure, inhale audibly during the practice period.

Be careful to push the breath out firmly with the abdominal muscles.

Practice Material :

Pages 6 and 7, exercises 1-6.

Test :

1. Can you take a breath and push it out firmly with the abdominal muscles?

2. Can you count from 1 to 5, using a single inhalation and exhalation for each number?

3. Can you count from 1 to 5 in this fashion?

Inhale—exhale, saying: 1

“ “ “ 1—2

“ “ “ 1—2—3

“ “ “ 1—2—3—4

“ “ “ 1—2—3—4—5

4. In the above exercise, is the throat relaxed? is there a firm push with the abdominal muscles? did you have enough breath, not too much nor too little?

CONTRACT 2

Objective :

Control of soft palate.

Procedure :

Place the tip of the tongue against the back of the upper front teeth; move it upwards over the gum until it reaches a hard surface, the hard palate. If you continue moving the tongue upwards and back, it will reach a soft surface, known as the soft palate. Take a mirror, and open the mouth wide. (The tongue should be kept out of the way by placing its tip against the back of the lower front teeth.) Look at the throat. The crocus-shaped muscular tissue that hangs down in the center of the back of the mouth is the uvula, the end of the soft palate. With the mouth well opened, say *ah* [ɑ:]. Watch the uvula rise, and *feel* it rise; feel the throat expand. When the uvula is raised, the soft palate is spread like a curtain before the entrance to the nasal passage. Now make the sound with the uvula lowered; notice how this sound differs from the one made when the uvula was raised. For *ah* [ɑ:] the soft palate and the uvula should be held high. All sounds in English should be made with the soft palate held well up, except *m*, *n*, and *ng* [ŋ]; these are nasal sounds and require the soft palate to be lowered.

Caution :

If the throat becomes tense at any time, stop and yawn.

Practice Material :

Yawn and feel how the whole throat opens.

Pant like a dog; feel the air in the back of the throat. Notice that the soft palate rises a bit when you inhale and lowers when you exhale. Now try raising and lowering the soft palate without breathing.

Say *m* (with the soft palate down), and then *ah* [ɑ:] (with the soft palate up). Repeat this exercise several times:

m—ah m—ah m—ah [m—ɑ:]

Do the same with *n* and *ng* [ŋ].

Test:

1. Can you raise and lower the soft palate when panting like a dog?
2. Can you raise and lower the soft palate at will?
3. Do you know when a sound is nasal and when it has a proper resonance? Can you recognize nasality in the voices of others? in your own voice?

CONTRACT 3**Objective:**

Free tone on *ā* [ɑ:], *ō* [oɾʊ], *ô* as in *all* [ɔ:], *ow* [ɑʊ], *oi* [ɔɪ], *oo* [u:].

Free tone in syllables and words containing these sounds.

Free tone in short phrases containing the sounds indicated above.

Procedure:

See the chapter on vowels and diphthongs for the correct production of the sounds given above.

Stand firmly on both feet; energize the whole body from the toes up, but keep the throat relaxed. Inhale and push the breath out firmly on the sound *ah* [ɑ:], prolonging the sound in a singing tone. Proceed in the same manner with the other sounds.

Inhale and send all the breath out at once in an explosive tone. Proceed in the same manner with other sounds.

Caution:

Be sure the throat remains relaxed on explosive sounds; if it becomes tense, stop and yawn.

Be sure the whole body is energized.

Practice Material:

Inhale; exhale, prolonging the sounds of all the vowels and diphthongs given above. (Five times.) Explode the sounds (five times); say them (five times).

Say the following exercise three times:

lah	lah	lah [lɑ:]
lō	lō	lō [loɾʊ]

Combine all the sounds given in this contract with all possible consonant sounds.

Say each of the following expressions three times:

- | | |
|---------------------|---------------------|
| 1. Mark the court. | 5. House and home. |
| 2. Half a pound. | 6. Around the town. |
| 3. Round and round. | 7. Rolling stone. |
| 4. O thou. | 8. Mow the lawn. |

Test:

1. Can you do all the exercises in the Practice Material without sounding nasal?
2. Can you detect when you are nasal?

CONTRACT 3A

Objective:

Same as Contract 3.

Procedure:

Same as Contract 3.

Caution:

Be sure that the soft palate is under control.
Be sure the whole body is energized.

Practice Material:

Repeat the following sounds three times:

ah ah-hah [a:] [a:—hɑ:] (Stress first *ah* and *hah*.)
ah ah ah hah [ɑ:] [hɑ:] (Stress *hah*.)
hah hah hah [hɑ:] (Explode each one, first on separate breaths
and then the three on one breath.)

Proceed in a like manner with the other sounds given in Contract 3.

Test:

1. Can you say without sounding nasal everything suggested in the Practice Material?

2. Can you say *fä* [fa:], *fō* [foɾʊ], *fūm* [fʌm], without sounding nasal?

CONTRACT 4

Objective :

Free tone on *ē* [i:], *ě* [eɾ], *ǣ* [æ], *û* as in *bird* [ɜ:], *ǔ* [ʌ], *ī* [aɪ], *ā* [eɪ], *ō* [ʊ].

Free tone in words and syllables containing those sounds.

Free tone in short phrases containing those sounds.

Procedure :

See chapter on vowels and diphthongs for the correct production of the above sounds.

Proceed as in Contract 3.

Caution :

Be sure the entire body is energized.

Be certain that the throat is relaxed; yawn if it becomes tense:

Practice Material :

Practice exhaling on all the above vowels and diphthongs. (1) in a prolonged tone; (2) in an explosive tone. Do this exercise about five times every practice period, and say all the sounds in a conversational tone five times.

Repeat the following exercise three times:

ī	ī	ī [aɪ]
mī	mī	mī [maɪ]
mē	mē	mē [mi:]
I	my	me [aɪ maɪ mi:]

Say the following expressions three times each:

- | | |
|-------------------|------------------------|
| 1. Right time. | 8. Many a man. |
| 2. Fat man. | 9. Kites fly high. |
| 3. Rats and mice. | 10. Curd and whey. |
| 4. Thirty-third. | 11. Tucks and seams. |
| 5. Wailing wind. | 12. Spends and gains. |
| 6. Many a time. | 13. Purple skirt. |
| 7. High tide. | 14. Dreams and dreams. |

Test:

Can you say all the exercises in the Practice Material without sounding nasal?

CONTRACT 4A

Objective :

Same as Contract 4.

Procedure :

Same as Contract 4.

Caution :

Be sure the entire body is energized.
Be sure the soft palate is held well up.

Practice Material :

Say ī [aĩ] three times with a rising inflection.
Explode the following sounds three times each:

ī nī mī [aĩ naĩ maĩ]

Do the above exercise with other sounds in Contract 4, emphasizing those that give trouble.

Say the following expressions three times each:

- | | |
|----------------------|---------------------------|
| 1. Fine time. | 9. Right time. |
| 2. Right mind. | 10. Fight the good fight. |
| 3. Five miles. | 11. Scratch the match. |
| 4. Way station. | 12. Peas and beans. |
| 5. Fat black cat. | 13. Rains and rains. |
| 6. Thirty-three. | 14. Higher and higher. |
| 7. Needles and pins. | 15. Might and main. |
| 8. Ninety-nine. | 16. Sign of the times. |

Test :

Can you do all the exercises in the Practice Material without sounding nasal?

CONTRACT 5

Objective :

Free tone in phrases containing all sounds.

Procedure :

See Contracts 3 and 4.

Caution :

Be sure that all sounds are correctly made.

Practice Material :

See Contracts 3 and 4.

Say the following expressions three times each:

- | | |
|----------------------------------|----------------------------|
| 1. The lion and the lamb. | 21. Hue and cry. |
| 2. Meeting place. | 22. Just and unjust. |
| 3. Five fifty-five Fifth Avenue. | 23. Here and there. |
| 4. Purple velvet hat. | 24. Rich and poor. |
| 5. Mannish clothes. | 25. From top to bottom. |
| 6. Black and tan terrier. | 26. From ceiling to floor. |
| 7. Time and place and action. | 27. Boys and girls. |
| 8. Singing and swinging. | 28. Seemingly slow. |
| 9. "Speak and speech." | 29. Barking dogs. |
| 10. Where and when. | 30. Around and around. |
| 11. Last chance. | 31. Prunes and prisms. |
| 12. Up and out. | 32. Having a fine time. |
| 13. Soon, too soon. | 33. Judge and jury. |
| 14. Length and strength. | 34. Long and short. |
| 15. Chocolate pudding. | 35. Speaking plainly. |
| 16. Law and order. | 36. Training animals. |
| 17. Father and mother. | 37. Signs and wonders. |
| 18. Sixty-five. | 38. Autumnal season. |
| 19. Mighty fine. | 39. Lines and squares. |
| 20. Diamonds and rubies. | 40. Tunes and airs. |

Test :

1. Can you say all the expressions in the Practice Material without sounding nasal?

2. Can you write ten other phrases and say them without sounding nasal?

CONTRACT 6

Objective :

Free tone in sentences.

Procedure :

See Contracts 3 and 4.

Caution :

Be sure the sounds are correctly made; be sure the soft palate is held well up.

Practice Material :

See Contracts 3 and 4.

Read the following sentences:

1. The boys and girls had a fine time at the party.
2. He said he felt "fit as a fiddle" and "right as rain."
3. Richard the Lion-Hearted went on a Crusade to the Holy Land.
4. The sound of many voices came echoing up the stairs.
5. The handsome man came from the south of England.
6. The train came laboring up the long, lonely mountain side.
7. It will be high tide at five o'clock today.
8. "Piper, pipe that song again."
9. The victorious army made a triumphal march through the city.
10. "Time and tide wait for no man."

Answer the following questions in complete sentences:

1. In what year was America discovered?
2. What is your favorite sport?
3. Who said, "Give me liberty or give me death"?

4. Who wrote *Ivanhoe*?
5. Name a well-known American poet.

Test:

1. Can you read the sentences and answer the questions in the Practice Material without sounding nasal?
2. Can you write ten more sentences and then read them without sounding nasal?
3. Can you read the sentences given for \bar{i} [aɪ] (page 89) and \bar{e} [i:] (page 79) without sounding nasal?

CONTRACT 7**Objective:**

Free tone in selections requiring energy.

Procedure:

Prolong and explode vowels and diphthongs as suggested in Contracts 3 and 4.

Caution:

Stand firmly on both feet; exhale with a firm push of the abdominal muscles.

Practice Material:

See Contracts 3 and 4.

Read Shakespeare's *Julius Caesar*, Act I, Scene 1, lines 36–60.

Read *Macbeth*, Act II, Scene 3, lines 78–85. (Lines begin "Awake, awake!")

Test:

1. Can you read the suggested selection from *Julius Caesar* without sounding nasal?
2. Can you read the suggested selection from *Macbeth* without sounding nasal?

CONTRACT 7A

Objective :

Same as Contract 7.

Procedure :

Same as Contract 7.

Caution :

Be sure the entire body is energized.

Practice Material :

Same as Contract 7.

Read Shakespeare's *King John*, Act II, Scene 1, lines 312-324.
(Lines begin "Rejoice, you men of Angiers, ring your bells.")

Read the following poem (*Marching Along* by Robert Browning):

Kentish Sir Byng stood for his king,
Bidding the crop-headed Parliament swing:
And, pressing a troop unable to stoop
And see the rogues flourish and honest folk droop
Marched them along, fifty-score strong,
Great hearted gentlemen singing this song.
God for King Charles! Pym and such carles
To the Devil that prompts 'em their treasonous parles!
Cavaliers up! Lips from the cup,
Hands from the pasty, nor bite take nor sup
Till you're (*Chorus*) *marching along, fifty-score strong*
Great-hearted gentlemen, singing this song.

Hampden to Hell, and his obsequies' knell
Serve Hazelrig, Fiennes, and young Harry as well!
England, good cheer! Rupert is near!
Kentish and loyalists, keep we not here,
(*Chorus*) *Marching along, fifty-score strong,*
Great-hearted gentlemen, singing this song!

Then, God for King Charles! Pym and his snarls
To the Devil that pricks on such pestilent carles!

Hold by the right, you double your might;
So, onward to Nottingham, fresh for the fight,
(Chorus) *Marching along, fifty-score strong,*
Great-hearted gentlemen, singing this song!

Test:

1. Can you read without sounding nasal the selection from Shakespeare's *King John* suggested above?
2. Can you read without sounding nasal Browning's *Marching Along*?

CONTRACT 8**Objective:**

Free tone in selections requiring a conversational tone.

Procedure:

Practice breathing exercises as suggested in Contracts 3 and 4.

Caution:

Be sure the entire body is energized; a good conversational tone requires energy.

Practice Material:

See Contracts 3 and 4.

Read the following selection from Washington Irving's *The Legend of Sleepy Hollow*:

In this by-place of nature, there abode, in a remote period of American history, that is to say, some thirty years since, a worthy wight of the name of Ichabod Crane; who sojourned, or, as he expressed it, "tarried," in Sleepy Hollow, for the purpose of instructing the children of the vicinity. He was a native of Connecticut; a state which supplies the Union with pioneers for the mind as well as for the forest, and sends forth yearly its legions of frontier woodsmen and country schoolmasters. The cognomen of Crane was not inapplicable to his person. He was tall, but exceedingly

lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, feet that might have served for shovels, and his whole frame most loosely hung together. His head was small, and flat at top, with huge ears, large green glassy eyes, and a long snipe nose, so that it looked like a weather-cock, perched upon his spindle neck, to tell which way the wind blew. To see him striding along the profile of a hill on a windy day, with his clothes bagging and fluttering about him, one might have mistaken him for the genius of famine descending upon the earth, or some scarecrow eloped from a corn-field.

Test:

Can you read the selection in the Practice Material without sounding nasal?

CONTRACT 8A**Objective:**

See Contract 8.

Procedure:

See Contract 8.

Caution:

See Contract 8.

Practice Material:

See Contracts 3 and 4.

Read the following selection from Dicken's *David Copperfield*:

Next morning after breakfast, I entered on school life again. I went, accompanied by Mr. Wickfield, to the scene of my future studies—a grave building in a courtyard, with a learned air about it that seemed very well suited to the stray rooks and jackdaws who came down from the Cathedral towers to walk with a clerkly bearing on the grass plot—and was introduced to my new master, Doctor Strong.

Doctor Strong looked almost as rusty, to my thinking, as the tall iron rails and gates outside the house; and almost as stiff and heavy as the great stone urns that flanked them, and were set up, on the top of the red brick wall, at regular distances all around the court, like sublimated skittles, for Time to play at. He was in the library (I mean Dr. Strong was), with his clothes not particularly well brushed, and his hair not particularly well combed; his knee-smalls unbraced; his long black gaiters unbuttoned; and his shoes yawning like two caverns on the hearth-rug. Turning upon me a lustreless eye, that reminded me of a long-forgotten, blind old horse who once used to crop the grass, and tumble over the graves, in Blunderstone churchyard, he said he was glad to see me: and then he gave me his hand; which I didn't know what to do with, as it did nothing for itself.

Test :

Can you read the selection in the Practice Material without sounding nasal?

CONTRACT 9**Objective :**

Free tone in sight reading.

Procedure :

See Contract 8.

Caution :

See Contract 8.

Practice Material :

See Contracts 3 and 4.

Selections for sight reading from the following suggested sources:

Thackeray, *Vanity Fair*

Dickens, *A Tale of Two Cities*

—————*David Copperfield*

Stevenson, *Travels with a Donkey*

Magazine articles

Editorials from newspapers

Test:

Can you read at sight in a free tone?

CONTRACT 10

Objective:

Free tone in conversation.

Procedure:

See Contract 8.

Caution:

See Contract 8.

Practice Material:

See Contracts 3 and 4.

Classroom conversation based on the following suggested topics:

Hobbies

Travels with a Ford

Around the World in New York

Vacation Experiences

The School Newspaper

Test:

1. Can you use a free tone in everyday conversation?
2. Do you make a point of using a free tone in daily conversation?

CONTRACT SHEET

Denasalization

1. Controlled breathing.

2. Control of soft palate.

3. Sufficient nasal resonance on *m*.

Well-distributed resonance in syllables and words containing *m*.

4. Sufficient nasal resonance on *n*.

Well-distributed resonance in syllables and words containing *n*.

Well-distributed resonance in phrases containing *m* and *n*.

5. Sufficient nasal resonance on *ng* [ŋ].

Well-distributed resonance in syllables and words containing *ng* [ŋ].

Well-distributed resonance in phrases containing *m*, *n*, *ng* [ŋ].

6. Well-distributed resonance in phrases containing all sounds.

7. Well-distributed resonance in sentences.

8. Well-distributed resonance in paragraphs.

9. Well-distributed resonance in sight reading.

10. Well-distributed resonance in conversation.

CONTRACT 1

Objective :

Controlled breathing.

Procedure :

Stand erect, firmly on both feet; feel that your whole body is energized from the toes up; place the hands on the abdominal muscles. Inhale and expand the lungs, especially the lower part; exhale, pushing firmly with the abdominal muscles. (If you have difficulty with this, lie flat on your back in a relaxed position, inhale and exhale naturally a few times, and continue as above.)

For the explanation of the breathing process, see page 5.

Caution :

Be certain that you have enough breath; to make sure, inhale audibly during the practice period.

Be careful to push the breath out firmly with the abdominal muscles.

Practice Material :

Pages 6 and 7, exercises 1-6.

Test :

1. Can you take a breath and push it out firmly with the abdominal muscles?

2. Can you count from 1 to 5 using a single inhalation and exhalation for each number?

3. Can you count from 1 to 5 as indicated in the exercise below?

Inhale—exhale, saying: 1

“ “ “ 1—2

“ “ “ 1—2—3

“ “ “ 1—2—3—4

“ “ “ 1—2—3—4—5

4. In the above exercises is the throat relaxed? is there a firm push with the abdominal muscles? did you have enough breath, not too much nor too little?

CONTRACT 2

Objective :

Control of the soft palate.

Procedure :

Place the tip of the tongue against the back of the upper front teeth; move it upwards over the gum until it reaches a hard surface, which is the hard palate. If you continue moving the tongue upwards and back, it will soon reach a soft surface, known as the soft palate. Take a mirror, and open the mouth wide. (The tongue should be kept out of the way by placing its tip against the back of the lower front teeth.) Look at the throat. The crocus-shaped muscular tissue that hangs down in the center of the back of the mouth is the uvula, the end of the soft palate. With the mouth well opened, say *ah* [ɑ:]. Watch the uvula rise, and *feel* it rise; feel the throat expand. When the uvula is raised, the soft palate is spread like a curtain before the entrance to the nasal passage. Now make the sound with the uvula lowered; notice how this sound differs from the one made when the uvula was raised. For *ah* [ɑ:] the soft palate and the uvula should be held high. All sounds in English should be made with the soft palate held well up, except *m*, *n*, and *ng* [ŋ]; these are nasal sounds and require the soft palate to be lowered.

Caution :

If the throat becomes tense, stop and yawn.

Practice Material :

Yawn; feel how the entire throat opens.

Pant like a dog; feel the air in the back of the throat. Notice how the soft palate rises a bit when you inhale and lowers when you exhale. Now try raising and lowering the soft palate without breathing.

Say the following exercises, remembering that for *m* the soft palate is lowered, and for *ah* it is held well up:

mmmmmm ah mmmmmmm ah mmmmmmm ah [m—ɑ:]
 m—ah m—ah m—ah [m—ɑ:]

Do the above exercises with *n* and *ng* [ŋ].

Test:

1. Can you raise and lower the soft palate when panting like a dog?

2. Can you raise and lower the soft palate at will?

3. Do you know when a sound lacks sufficient nasal resonance, and when it has a proper resonance? Can you recognize faulty resonance in the voices of others? in your own voice?

CONTRACT 3

Objective:

Sufficient nasal resonance on *m*.

Well-distributed resonance in words and syllables containing *m*.

Procedure:

Close the lips lightly, lower the soft palate, and let the sound *m* come out through the nose. Hold your finger below the nostrils and feel the warm air emitted from the nose as the sound *m* is produced.

Hold the soft palate down for *m* and raise it for *ah* [ɑ:] in this fashion:

m—ah m—ah m—ah [m—ɑ:]

Proceed in a like manner with other vowels and diphthongs.

Caution:

Be sure the soft palate is lowered for nasal sounds, and raised for other sounds.

Practice Material:

Hum softly the following exercises, prolonging the sounds *m*, *n*, and *ng* [ŋ]:

hum	hum	hum		
hum	hum	hum	humming	hum
fum	fum	fum		
fum	fum	fum	fumming	fum
drum	drum	drum	drumming	drum
come	come	come	coming	come
foam	foam	foam	foaming	foam
beam	beam	beam	beaming	beam
sum	sum	sum	summing	sum
mum	mum	mum	mumming	mum
numb	numb	numb	numbing	numb
chime	chime	chime	chiming	chime
boom	boom	boom	booming	boom

Say the following words, prolonging the nasal sound:

home	tram	clam
come	crumble	gloaming
blame	gamble	cram
time	name	from
rhyme	lime	foaming
bomb	same	chime
dumb	rhythm	cream
lamb	moonlight	beam
hammock	room	gnome
plum	boom	music
comb	ramble	murmur
rumble	loam	mime

Test:

Can you do all the exercises in the Practice Material with well-distributed resonance?

CONTRACT 3A

Objective:

Same as Contract 3.

Procedure:

Same as Contract 3.

Caution :

Be sure to practice the exercises for the control of the soft palate, given in Contract 2.

Practice Material :

Hum the sound *m*, holding it as long as you can comfortably on a breath. Do this exercise many times a day.

Hum the following, prolonging the nasal sounds:

dum	dum	dum	
ahm	ahm	ahm	
hum	hum	hum	
am	am	am	
im	im	im	
seem	seem	seem	
boom	boom	boom	
plume	plume	plume	
lamb	lamb	lamb	
mum	mum	mumming	mum
dum	dum	dumming	dum
hum	hum	humming	hum

Say the following words, prolonging the nasal sound:

mimic	cram	seemingly
mamma	booming	stream
meeting	chum	murmuring
mumble	moral	rampart
bumblebee	mean	came
humble	mice	comely
hamlet	roaming	time
family	dreaming	timid
crumbling	bombing	smithy
some	thumb	smite

Test:

1. Can you do all the exercises in the Practice Material with proper resonance?

2. Can you prepare ten other words containing the sound *m* and then read them with proper resonance?

CONTRACT 4

Objective :

Sufficient nasal resonance on *n*.

Well-distributed resonance in words and syllables containing *n*.

Well-distributed resonance in phrases containing *m* and *n*.

Procedure :

Place the tip of the tongue on the gum above the upper front teeth, lower the soft palate, and let the sound *n* come out through the nose. Place your finger below the nostrils, and feel the warm air emitted in making this sound.

Lower the soft palate for *n* and raise it for *ah* as you say:

n—ah n—ah n—ah [n—ɑ:]

Reverse the process, saying:

ah—n ah—n ah—n [ɑ:—n]

Do the same exercise with all vowels and diphthongs, prolonging the *n*.

Caution :

Be sure the soft palate is lowered for nasal sounds and raised for all other sounds.

Practice Material :

Hum the following as in Contract 3:

nine	nine	nine	
bun	bun	bun	
Spain	Spain	Spain	
run	run	running	run
sign	sign	signing	sign
gain	gain	gaining	gain
fan	fan	fanning	fan
pine	pine	pining	pine
train	train	training	train
zone	zone	zoning	zone
rain	rain	raining	rain
plan	plan	planning	plan

Say the following words, prolonging the nasal sounds:

plain	tune	shining
fine	sand	preen
behind	ban	drone
pine cone	sin	drain
Jane	spin	divine
clean	clan	phone
sane	sign	feign
seen	bin	bean
sunny	cunning	sheen
swine	don	nineteen

Say the following phrases, prolonging the nasal sounds:

- | | |
|---------------------|------------------------|
| 1. Fine time. | 7. Signing a contract. |
| 2. Same climate. | 8. Hands and knees. |
| 3. Trained animals. | 9. Home-land. |
| 4. Plain frame. | 10. Hunting knife. |
| 5. Fortune hunter. | 11. Sandy land. |
| 6. Teeming rain. | 12. Ways and means. |

Test:

Can you do all the exercises in the Practice Material with sufficient nasal resonance?

CONTRACT 4A

Objective:

See Contract 4.

Procedure:

See Contract 4.

Caution:

See Contract 4.

Practice Material:

Prolong the sound *n* as long as your breath lasts; do this exercise several times a day.

Hum the following exercises, prolonging the nasal sounds:

nnnnnnnnnnnnnnnnnnnnnnnnn—ah [n—ɑ:]
 nnnnnnnnnnnnnnnnnnnnnnnnn—ī [n—aɪ]
 nnnnnnnnnnnnnnnnnnnnnnnnn—ē [n—i:]
 mmmmmmmmmmmmmmmmmmm—ah [m—ɑ:]
 mmmmmmmmmmmmmmmmmmm—ī [m—aɪ]
 mmmmmmmmmmmmmmmmmmm—ē [m—i:]
 nnnnnnn—ah—mmmmmmmm [n—ɑ:—m]
 nnnnnnn—ī —mmmmmmmm [n—aɪ—m]
 nnnnnnn—ē —mmmmmmmm [n—i:—m]
 mmmmmmm—ah—nnnnnnnn [m—ɑ:—n]
 mmmmmmm—ī —nnnnnnnn [m—aɪ—n]
 mmmmmmm—ē —nnnnnnnn [m—i:—n]

name	name	naming	name
crane	crane	craning	crane
tone	tone	toning	tone
run	run	running	run

Say the following words, prolonging the nasal sounds:

combine	blinding	cranium
refine	sunny	brain
phantom	phonetic	sandwich
hunter	principle	handsome
hinting	soon	canny

Say the following phrases, prolonging the nasal sounds:

- | | |
|---|--------------------------|
| 1. Many a time. | 6. Holding her own. |
| 2. Same thing. | 7. Kindly attention. |
| 3. Funny arrangement. | 8. Frying pan. |
| 4. Candy and all kinds
of confectionery. | 9. Painting a fence. |
| 5. Ham sandwiches. | 10. Children's games. |
| | 11. Running for a train. |

Test:

1. Can you do all the exercises in the Practice Material with proper resonance?

2. Can you prepare five other phrases containing the sounds *m* and *n* and then read them with a proper resonance?

CONTRACT 5

Objective :

Sufficient nasal resonance on *ng* [ŋ].

Well-distributed resonance in syllables and words containing *ng* [ŋ].

Well-distributed resonance in phrases containing all nasal sounds.

Procedure :

Place the back of the tongue firmly against the lowered soft palate and let the sound come out through the nose. Place your finger below the nostrils and feel the warm air emitted in making this sound.

Raise the soft palate for *ah* and lower it for *ng* [ŋ] as you say:

ah—ng ah—ng ah—ng [ɑ:—ŋ]

Reverse the process as you say:

ng—ah ng—ah ng—ah [ŋ—ɑ:]

Proceed in a like manner with the other vowels and diphthongs, prolonging the nasal sound.

Caution :

See Contract 4.

Practice Material :

Hum the following as in Contracts 3 and 4:

sing	song	sing	song
ding	dong	ding	dong
ring	ring	ringing	ring
sing	sing	singing	sing
twang	twang	twanging	twang
long	long	longing	long
swing	swing	swinging	swing
bring	bring	bringing	bring

Say the following words, prolonging the nasal sounds:

making	scanning	king
maiming	refining	sprinkle
naming	planning	single
timing	cramming	language
thanking	ceiling	English
signing	song	sanguine
grinding	ling	languish
taming	spring	spangle
lining	twinkle	triangle

Say the following phrases, prolonging the nasal sound:

- | | |
|----------------------|-----------------------------------|
| 1. Young America. | 7. A long, long lane. |
| 2. Coming up. | 8. Twanging a musical instrument. |
| 3. Singing a song. | 9. Planning the enemy's downfall. |
| 4. Playing a piano. | 10. Saving the nation's honor. |
| 5. Gnawing a bone. | 11. Sewing on a sewing machine. |
| 6. Riding the waves. | 12. Going a long distance. |

Test :

1. Can you do all the exercises in the Practice Material with well-distributed resonance?
2. Can you compose ten other phrases and then read them with proper resonance?

CONTRACT 5A

Objective :

See Contract 5.

Procedure :

See Contract 5.

Caution :

See Contract 4.

Practice Material :

Prolong *ng* [ŋ] on a humming tone as long as you can comfortably with one breath.

In the following exercise, hold *ng* [ŋ] steadily until you come to a vowel:

ng—ng—ng—ng—ng—ng—ah [ŋ—ɑ:]
 ng—ng—ng—ng—ng—ng—ē [ŋ—i:]
 ng—ng—ng—ng—ng—ng—ī [ŋ—ai̯]
 ng—ng—ng—ng—ng—ng—ōō [ŋ—u:]

Hum the following, prolonging the nasal sound:

king	king	king	
spring	spring	spring	
ring	ring	ringing	ring
cling	cling	clinging	cling
clang	clang	clanging	clang

Say the following words, prolonging the nasal sounds:

raining	claiming	pleasing
meaning	banging	clanging
stumbling	hammering	quivering
cunning	standing	increasing
sewing	dangle	singing
knitting	finger	twinkling
belong	linger	hiring
long	young	playing
strong	tongue	sounding
tingling	honoring	promising

Say the following phrases, prolonging the nasal sounds:

- | | |
|-----------------------------|-----------------------------------|
| 1. Sing a song. | 7. Bearing a banner. |
| 2. Prancing along. | 8. Making a sweeping statement. |
| 3. Trying a new dance step. | 9. Lying in wait for the enemy. |
| 4. Clinging to old customs. | 10. Preening their feathers. |
| 5. Preying on the mind. | 11. Swinging in the garden swing. |
| 6. Carrying a full program. | 12. Keeping time to the music. |

Test:

1. Can you do all the exercises in the Practice Material with a proper resonance?
2. Can you prepare ten more phrases and then read them with proper resonance?

CONTRACT 6

Objective :

Well-distributed resonance in phrases containing all sounds.

Procedure :

See Contracts 3, 4, and 5.

Caution :

See Contracts 3, 4, and 5.

Practice Material :

See Contracts 3, 4, and 5.

Read the following phrases:

1. Having a fine time.
2. Drawing a long face.
3. Preaching an endless sermon.
4. Cleaning the entire establishment.
5. Gaining nine pounds.
6. Saying the same thing over and over again.
7. Planning a Washington's Birthday pageant.
8. Laying the blame on another.
9. Calling long distance.
10. Fencing with an opponent.
11. Sitting on the side lines watching the game.
12. Claiming high honors.
13. Framing an oil painting.
14. Opening a Christmas present.
15. Driving an automobile in the country.
16. Organizing classes.
17. Going here and there.
18. Putting a poor man to work.

19. Tuning a new piano.
20. Living on a lower floor.
21. Wheedling her father for a new dress.
22. Seeking new pleasures.
23. Losing a game.
24. Raising a hue and cry.
25. Looking back over yesterday's work.

Test:

1. Can you read with proper resonance all the phrases given in the Practice Material?
2. Can you prepare ten other phrases and then read them with proper resonance?

CONTRACT 7**Objective:**

Well-distributed resonance in sentences.

Procedure:

See Contracts 3, 4, and 5.

Caution:

See Contracts 3, 4, and 5.

Practice Material:

See Contracts 3, 4, and 5.

Read the following sentences:

1. The dentist had an exclusive clientele.
2. It was a trying situation in many ways.
3. The tennis season begins in the spring.
4. Skating and skiing and tobogganing are winter sports in Switzerland.
5. The reforestation commission put many men to work.

6. The marines were marching to martial music.
7. The summer air came softly in through the open window.
8. It is only fifteen minutes to train time.
9. "Time and tide wait for no man" is a well-known saying.
10. A good conversationalist is an interesting person.
11. The dashing of the rain and the howling of the wind and the grumbling of the thunder made those nights things of terror.
12. "Necessity is the mother of invention."
13. The wrens and the robins were building nests in the elm tree near Mary's home.
14. Children enjoy swimming and paddling in the ocean.
15. English and German and Russian are difficult languages to learn.

Answer the following questions in complete sentences:

1. Did you take a trip during your summer vacation?
2. Where did you go on your trip?
3. What was the most interesting thing that you saw?
4. Which do you prefer, summer or winter sports?
5. Who wrote *Evangeline*?
6. What other well-known American poet lived in Cambridge, Massachusetts?

Test:

1. Can you read the sentences in the Practice Material with proper resonance?
2. Can you prepare ten more sentences and then read them with proper resonance?
3. Can you answer the questions in the Practice Material with proper resonance?
4. Can you read with proper resonance the sentences given for *m*, *n*, and *ng* [ŋ] in Part III?

CONTRACT 8

Objective :

Well-distributed resonance in paragraphs.

Procedure :

See Contracts 3, 4, and 5.

Caution :

See Contracts 3, 4, and 5.

Practice Material :

See Contracts 3, 4, and 5.

Read the following paragraph from Washington Irving's *Rip Van Winkle*:

Rip Van Winkle, however, was one of those happy mortals, of foolish, well-oiled dispositions, who take the world easy, eat white bread or brown, whichever can be got with the least thought or trouble, and would rather starve on a penny than work for a pound. If left to himself, he would have whistled life away in perfect contentment; but his wife kept continually dinning in his ears about his idleness, his carelessness, and the ruin he was bringing on his family. Morning, noon and night, her tongue was incessantly going, and everything he said or did was sure to produce a torrent of household eloquence. Rip had but one way of replying to all lectures of the kind, and that, by frequent use, had grown into a habit. He shrugged his shoulders, shook his head, and cast up his eyes, but said nothing. This, however, always provoked a fresh volley from his wife; so that he was fain to draw off his forces, and take to the outside of the house—the only side which, in truth, belongs to the hen-pecked husband.

Test :

1. Can you read with proper resonance the paragraph in the Practice Material?

2. Can you find another short paragraph which contains many nasal sounds and read it with well-distributed resonance?

CONTRACT 9

Objective :

Well-distributed resonance in sight reading.

Procedure :

See Contracts 3, 4, and 5.

Caution :

See Contracts 3, 4, and 5.

Practice Material :

See Contracts 3, 4, and 5.

Selections for sight reading from the following suggested books:

Aesop's Fables

Irving, *Sketch Book*

Dickens, *A Christmas Carol*

Test :

Can you read at sight, using a properly distributed resonance?

CONTRACT 10

Objective :

Well-distributed resonance in conversation.

Procedure :

See Contracts 3, 4, and 5.

Caution :

See Contracts 3, 4, and 5.

Practice Material :

See Contracts 3, 4, and 5.

Conversation based on the following topics:

An Automobile Trip

A Party

A Luncheon Menu

A Basketball Game

A Motion Picture

Test:

Can you use a well-distributed resonance in everyday conversation?

CONTRACT SHEET

Foreign Accent

1. The following consonant sounds correctly made: *b*, *p*, *z*, *s*, *th* voiced [ð] and voiceless [θ].

The following vowels correctly made: *ē* [i:], *ī* [ɪ], *ě* [eɪ], *ǎ* [æ], *à* [a].

The following diphthong correctly made: *ā* [eɪ̯].

The above sounds combined in syllables, words, short sentences, and conversation. (Consonants to be used initially.)

2. The following consonants correctly made: *m*, *n*, *ng* [ŋ], *v*, *f*.

The following vowels correctly made: *ōō* [u:], *ōō* [ʊ], *ó* [ɔ:], *ö* [ɒ], *ā* [ɑ:].

The following diphthongs correctly made: *ī* [aɪ̯], *ō* [oʊ̯].

The above sounds combined in syllables, words, short sentences, and conversation. (Consonants to be used initially.)

3. The following consonant sounds correctly made: *d*, *t*, *g*, *k*, *h*, *r* [ɹ].

The following vowels correctly made: *û* as in *bird* [ɜ:], *ǔ* [ʌ], *â* as in *abode* [ə].

The following diphthongs correctly made: *ow* [aʊ̯], *ere* as in *here* [ɪə̯], *ere* as in *there* [eə̯].

The above sounds combined in syllables, words, sentences, and conversation. (Consonants to be used initially.)

4. The following consonants correctly made: *sh* [ʃ], *zh* [ʒ], *w*, *wh*, [ʍ], *l*, *y* [j].

The following diphthongs correctly made: *oor* as in *poor* [ʊə̯], *oor* as in *floor* [əə̯], *oi* [ɔɪ̯].

The following combinations of sounds correctly made: *ch* [tʃ], *j* [dʒ], *û* as in *tune* [ju:].

Above sounds used in syllables, words, sentences, and conversation.

5. Middle consonants in syllables, words, sentences, and conversation.

6. Final consonants in syllables, words, sentences, and conversation.

7. Strong and weak forms correctly used in phrases, sentences, paragraphs, and conversation.

8. Intonation in phrases, short sentences, and questions.

9. Intonation in longer sentences and paragraphs.

10. Reading of a paragraph with all sounds correctly made, correct intonation, and correct use of strong and weak forms.

11. Correct sounds, correct intonation, and correct use of strong and weak forms in sight reading and conversation.

CONTRACT 1

Objective :

The following consonant sounds correctly made: *b*, *p*, *z*, *s*, *th* voiced [ð], *th* voiceless [θ].

The following vowel sounds correctly made: *ē* [i:], *ī* [ɪ], *ē* [eɪ], *ǣ* [æ], *ǣ* as in *ask* [a].

The following diphthong correctly made: *ā* [eɪɪ].

The above sounds in syllables, words, short sentences, and conversation. (Consonants to be used initially.)

Procedure :

See the consonant section (pages 32–36) for the correct production of consonant sounds given above.

See the vowel section (pages 22–24) for the correct production of vowels given above.

See the section on diphthongs for the correct production of the sound *ā* [eɪɪ] (page 29).

When you are sure the individual sounds are correctly made, combine them as follows:

bā	bā	bā [beɪɪ]
pā	pā	pā [peɪɪ]
bā	pā	bā [beɪɪ] peɪɪ beɪɪ]
zē	zē	zē [zi:]
sē	sē	sē [si:]
sē	zē	sē [si: zi: si:]
thā	thā	thā (<i>th</i> voiced) [ðeɪɪ]
thā	thā	thā (<i>th</i> voiceless) [θeɪɪ]
thā (<i>th</i> voiced)	thā (<i>th</i> voiceless)	thā (<i>th</i> voiced) [ðeɪɪ θeɪɪ ðeɪɪ]

Proceed in like manner with all sounds given above.

Caution :

Be sure the tongue protrudes slightly beyond the upper teeth for both *th* sounds.

Be sure the voiced sounds *b*, *z*, *th* [ð], are sufficiently voiced.

Practice Material:

Say the following words correctly:

sip	pip	see	this	(<i>th</i> voiced) [ð]
sap	pep	says	pith	(<i>th</i> voiceless) [θ]
sea	pap	seize	bathe	(<i>th</i> voiced) [ð]

Read the following sentences, pronouncing all sounds correctly:

- | | |
|--------------------|----------------------|
| 1. This is a pass. | 3. Is this the sea? |
| 2. See the sap. | 4. Bathe in the sea. |

Test:

- Can you do the exercises suggested in the Procedure, making all sounds correctly?
- Can you read the words and sentences given in the Practice Material with all sounds correctly pronounced?
- If you speak slowly, can you use the sounds given above correctly in your conversation?
- Can you read all the words and sentences for *b*, *p*, *ē* [i:], *ī* [i] (pages 79, 80, and 96), pronouncing the sounds correctly?

CONTRACT 1A

Objective:

See Contract 1.

Procedure:

See Contract 1.

Caution:

Go slowly. Be sure the sounds are correctly made.

Practice Material:

Do the following exercises:

bī	bī	bī	[bɪ]
pī	pī	pī	[pɪ]
bī	pī	bī	[bɪ pɪ bɪ]
pī	bī	pī	[pɪ bɪ pɪ]

bă	bă	bă [bæ]
pă	pă	pă [pæ]
bă	pă	bă [bæ pæ bæ]
zā	zā	zā [zeɪ]
sā	sā	sā [seɪ]
zā	sā	zā [zeɪ seɪ zeɪ]
sā	zā	sā [seɪ zeɪ seɪ]

zē	zī	zě	zǎ	zà [zi: zɪ zeɪ zæ zɑ]
sē	sī	sě	sǎ	sà [si: sɪ seɪ sæ sa]

thī	thī	thī (<i>th</i> voiced) [θɪ]
thī	thī	thī (<i>th</i> voiceless) [θɪ]

thĩ (<i>th</i> voiced)	thĩ (<i>th</i> voiceless)	thĩ (<i>th</i> voiced) [θɪ θɪ θɪ]		
thē	thĩ	thě	thǎ	thà (<i>th</i> voiced) [θi: θɪ θeɪ θæ θɑ]
thē	thĩ	thě	thǎ	thà (<i>th</i> voiceless) [θi: θɪ θeɪ θæ θɑ]

Say the following words correctly:

say	bay	seas	be
pay	they	sees	thee

Say the following sentences, pronouncing all sounds correctly:

1. See the bees.
2. They see the bay.
3. Is this the bay?
4. They pay for peas.

Test:

1. Can you do the exercises given in the Practice Material, pronouncing all sounds correctly?

2. Can you say correctly all the words given in the Practice Material?

3. Can you read the sentences given in the Practice Material, pronouncing all sounds correctly?

4. If you go slowly, can you use the above sounds correctly in your conversation?

5. Can you read correctly all the words for *s*, *z*, *ā* [eɪ] (pages 91–92, 114, 117–118)?

6. Can you read the sentences given for those sounds (pages 92, 114, and 118), pronouncing the words correctly?

CONTRACT 1B

Objective :

See Contract 1.

Correct pronunciation of *th* voiced [ð] and voiceless [θ].

Procedure :

Do the following exercise:

ěth	ěth	ěth (<i>th</i> voiceless)	[eɾθ]
ěth	ěth	ěth (<i>th</i> voiced)	[eɾð]
ōth	ōth	ōth (<i>th</i> voiced)	[oɾǔð]
ōth	ōth	ōth (<i>th</i> voiceless)	[oɾǔθ]
awth	awth	awth (<i>th</i> voiceless)	[ɔ·θ]
awth	awth	awth (<i>th</i> voiced)	[ɔ·ð]
ăth	ăth	ăth (<i>th</i> voiced)	[ɑ·ð]
ōōth	ōōth	ōōth (<i>th</i> voiced)	[u·ð]
ōōth	ōōth	ōōth (<i>th</i> voiceless)	[u·θ]

Caution :

Press the tongue *lightly* against the upper teeth for the sound *th*.

Practice Material :

Say the following words, giving special attention to the *th* sounds:

<i>Initial Voiced</i>	<i>Initial Voiceless</i>		<i>Mid Voiced</i>
thee	theme	thumb	other
these	three	thump	hither
thither	thin	thud	whither
this	thing	threw	whether
them	thick	throat	weather
then	thistle	throw	wither
thence	thimble	thwart	bother
there	Thessaly	thought	mother
that	thread	throttle	rather
than	thrash	Thalia	father
the	thank	Thrace	gather
though	thirst	thousand	prithee
those	Thursday	thew	together

<i>Initial Voiced</i>	<i>Initial Voiceless</i>	<i>Mid Voiced</i>
they	thaw	thermometer
thou	thrust	theatre
thy	thrill	thunder
		heather
		brother
		lather
<i>Final Voiced</i>		<i>Final Voiceless</i>
with	mouth (<i>v.</i>)	teeth
soothe	withe	cloth
oaths	scythe	myth
loath	lathe	wroth
clothe	bathe	hath
smooth	writhe	mouth (<i>n.</i>)
		earth
		south
		bath
		oath
		death
		north

Read the following sentences, giving special attention to the *th* sounds:

1. This is the house that Jack built.
2. They lived at Nine thousand four hundred and fifty-five Fifth Avenue.
3. Do this, then do that, then do the other thing.
4. The theater was at Fourteenth Street and Sixth Avenue.
5. To the thief, the idea of "mine and thine" is thoroughly theoretical.
6. The three thickets had very thick undergrowths.
7. Then the band played "Over There."
8. There were thousands of people in the other amphitheater although the weather was cloudy.
9. Arthur went with his father, but the others went with their mother.
10. The bathers were having a fine bath in the ocean.

Read the following paragraph, giving special attention to the *th* sounds:

Thursday the three students wrote a thousand-word theme on the subject of Thessaly. They gathered their material from a theatrical performance and did not bother to think through the subject thoroughly. They confused the myths of the north with those of the south. They said that heather and thistles

grew together. As a result, they were loath to see their grades, and writhed when they were thrust upon them.

Test:

1. Can you say all the words in the Practice Material correctly?
2. Can you read the sentences and the paragraph in the Practice Material, pronouncing the *th* sounds correctly?
3. Can you prepare ten other sentences and read them, pronouncing the *th* sounds correctly?
4. Can you read all the sentences for *th* voiced [ð] and *th* voiceless [θ] (pages 98–99), pronouncing all the *th* sounds correctly?

Note to instructor: This contract, of necessity, contains many sounds that the student has not studied, and therefore will have to be used at the discretion of the instructor.

CONTRACT 2

Objective:

The following consonants correctly made: *m*, *n*, *ng* [ŋ], *v*, *f*.

The following vowels correctly made: *ōō* [u:], *ōō* [ʊ], *ô* as in *saw* [ɔ:], *ō* as in *hot* [ɒ], *ä* [a:].

The following diphthongs correctly made: *ī* [aɪ], *ō* [oʊ].

The above sounds in syllables, words, short sentences, and conversation. (Consonants to be used initially.)

Procedure:

See the consonant section (pages 32–38) for the correct production of the consonants given above.

See the vowel section (pages 26–29) for the vowels given above.

See the section on diphthongs (pages 29–30) for the diphthongs given above.

Do the following exercises:

vä	vä	vä	[va:]
fä	fä	fä	[fa:]
vä	fä	vä	[va: fa: va:]
fä	vä	fä	[fa: va: fa:]
öng	öng	öng	song ['sɒŋ]

m \overline{o}	m \overline{o}	m \overline{o}	moon ['mu:n]
n \overline{o}	n \overline{o}	n \overline{o}	noon ['nu:n]
f \overline{i}	f \overline{i}	f \overline{i}	fine ['faɪn]
m \overline{i}	m \overline{i}	m \overline{i}	mine ['maɪn]
n \overline{o}	n \overline{o}	n \overline{o}	no ['noʊ]

Caution :

Be sure that the voiced sounds are sufficiently voiced, and that the voiceless sounds are not voiced.

Practice Material :

Say the following words, being sure that each sound is pronounced correctly:

foam	of	thing	moon	noon
fawn	five	thong	move	not
off	knives	singing	mob	pan
fine	sieve	song	mop	anon
fife	live	ping-pong	map	yawn

Read the following phrases, paying special attention to the *ng* [ŋ] sounds:

1. Singing a song.
2. Baying the moon.
3. Banging a piano.

Read the following sentences, being sure all sounds are correctly pronounced:

1. I am singing a song.
2. I am going soon.
3. The bees are mine.
4. Say "ping-pong."
5. O, see the moon on the sea!

Test:

1. Can you say all the words in the Practice Material, pronouncing all sounds correctly?

2. Can you do all the exercises in the Procedure, pronouncing all sounds correctly?

3. Can you read the phrases and sentences in the Practice Material, pronouncing all sounds correctly?

4. If you go slowly, can you pronounce the above sounds correctly in your conversation?

5. Can you do all the exercises for *f*, *v*, *i* [aɪ], *o* [oʊ] (pages 89–91, 99–100) pronouncing all those sounds correctly?

CONTRACT 2A

Objective :

See Contract 2.

Procedure :

See Contract 2.

Caution :

See Contract 2.

Practice Material :

Do the following exercises:

mī	nī	fī	vī	mī	[maɪ naɪ faɪ vaɪ maɪ]
mōō	nōō	fōō	vōō	mōō	[mu: nu: fu: vu: mu:]
maw	naw	faw	vaw	maw	[mə: nə: fə: və: mə:]
mā	nā	fā	vā	mā	[meɪ naɪ feɪ veɪ meɪ]
mō	nō	fō	vō	mō	[moʊ noʊ foʊ voʊ moʊ]

bing—bang	bing—bang	bing—bang	[bɪŋ—bæŋ]
sing—song	sing—song	sing—song	[sɪŋ—sɒŋ]
ping—pong	ping—pong	ping—pong	[pɪŋ—pɒŋ]
mop—mob	mop—mob	mop—mob	[mɒp mɒb]
fip—fop	fip—fop	fip—fop	[fɪp fɒp]
fib—fob	fib—fob	fib—fob	[fɪb fɒb]

Say the following words, being careful that all sounds are correctly pronounced:

known	buy	eight	fob	lawn
zone	pie	gave	fop	saw
sown	pine	feign	mop	tall
loan	sign	fay	rod	worn

Read the following sentences, pronouncing all sounds correctly:

1. The man buys a nice pie.
2. See the bees on the vine.

3. I saw nine men in this zone buy five pies.
4. The man sows the seed.
5. I've been known to sing a song.

Test:

1. Can you do all the exercises in the Practice Material, pronouncing all the sounds correctly?
2. Can you pronounce correctly all the words given in the Practice Material?
3. Can you read the sentences given in the Practice Material, pronouncing all the sounds correctly?
4. If you speak slowly, can you pronounce correctly in conversation all the sounds studied thus far?
5. Can you do the exercises for $\bar{o}\bar{o}$ [u:], $\bar{o}\bar{o}$ [ʊ], m , n , δ [ɒ], δ [ɔ:] (pages 86–88, 103–105), pronouncing those sounds correctly?

CONTRACT 2B**Objective:**

See Contract 2.

The correct pronunciation of the sound *ng* [ŋ].

Procedure:

Place the back of the tongue firmly against the lowered soft palate and say the sound *ng* [ŋ].

Do the following exercises:

ŭng	ŭng	ŭng [ʌŋ]	sung	sung	sung ['sʌŋ]
ĩng	ĩng	ĩng [ɪŋ]	ring	ring	ring ['rɪŋ]
ěng	ěng	ěng [eɾŋ]	length	length	length ['leɾŋθ]
ǒng	ǒng	ǒng [ɒŋ]	song	song	song ['sɒŋ]
ǣng	ǣng	ǣng [æŋ]	rang	rang	rang ['ræŋ]

ng—ē	ng—ē	ng—ē [ŋ—i:]
ng—ä	ng—ä	ng—ä [ŋ—ɑ:]
ng—ōō	ng—ōō	ng—ōō [ŋ—u:]
ng—ē	ng—ä	ng—ōō [ŋ—i: ŋ—ɑ: ŋ—u:]

The sound *ng* never occurs at the beginning of a word. This is a valuable exercise, however, as a word ending in *ng* often precedes a word beginning with a vowel—as in *boiling oil* or *reading a book*.

Caution :

The sound *ng* is sometimes pronounced with a soft sound as in *sing*, *singer*, *singing*, and sometimes with a hard sound as in *finger* and *English*. It is easier to distinguish between the two sounds if you use the phonetic symbol [ŋ] to indicate the soft sound, and [ŋg] to indicate the hard sound. Look up the rules for the pronunciation of *ng* (page 38).

Practice Material :

Say the following words, paying special attention to the pronunciation of *ng* sounds:

thing	bringer	losing	finger
swing	tongue	sling	English
singing	ringer	clang	language
bring	thank	rang	younger
song	having	bringing	longer

Read the following sentences, paying special attention to the *ng* sounds:

1. Skating and skiing and tobogganing are winter sports.
2. Children enjoy swimming and paddling in the ocean.
3. The marines were marching in time to the music.
4. The dashing of the rain and the howling of the wind and the grumbling of the thunder made those nights things of terror.
5. They were coming up in the midst of the moving traffic.
6. Young America is playing football with his English cousins.
7. The girl was practicing finger exercises on the piano and singing as she practiced.
8. Every single member of the team mingled with the onlookers.

9. The children were swinging and singing a song.

10. The boys were ringing the bell to celebrate the coming of the troops.

11. The bell ringer and the street singer sang a duet.

12. He was a bringer of good tidings.

Read the following paragraph, paying careful attention to the *ng* sounds:

Rip Van Winkle was coming up the road humming a song. He had heard some dwarfs singing that same tune on the mountain the night he disappeared. They had sung at a great rate of speed and in a language he did not understand. The church bells were ringing in the village this Sunday morning as he came walking up the street. Rip fingered his long and flowing beard, wondering at the changes he saw about him. He was to find changes at home, too. There would be no more scolding and ranting and henpecking as his wife had died many years before while he was sleeping on the mountain.

Test:

1. Can you pronounce correctly all the words given in the Practice Material?

2. Prepare a list of fifteen more words containing *ng* and then pronounce them correctly.

3. Can you read the sentences and the paragraph given in the Practice Material, pronouncing the sound *ng* correctly?

4. Prepare ten more sentences containing words with *ng* and then read them with correct pronunciation.

5. If you speak slowly, can you pronounce *ng* correctly in your conversation?

6. Are you sure of the rules for the pronunciation of *ng*?

7. Can you read the words and ten sentences given for *ng* (pages 106–107), pronouncing the sound correctly?

Note to instructor: This contract contains of necessity many sounds not yet studied by the student. It will therefore have to be used at the discretion of the instructor.

CONTRACT 3

Objective :

The following consonant sounds correctly made: *d, t, g, k, h, r* [ɹ].

The following vowel sounds correctly made: *û* as in *bird* [ɜ:], *ũ* [ʌ], *ä* as in *abode* [ə].

The following diphthongs correctly made: *ow* [aʊ], *ere* as in *here* [ɪə], *ere* as in *there* [eə].

The above sounds in syllables, words, sentences, and conversation. (Consonants to be used initially.)

Procedure :

See the section on consonants (pages 34–39) for the correct production of the consonants given above.

See the section on vowels (pages 25–26) for the correct production of the vowels given above.

See the section on diphthongs for the correct production of the diphthongs given above (pages 29–30).

Do the following exercises:

dû	dû	dû [dɜ:]
tû	tû	tû [tɜ:]
dû	tû	dû [dɜ: tɜ: dɜ:]
gû	gû	gû [gɜ:]
kû	kû	kû [kɜ:]
gû	kû	gû [gɜ: kɜ: gɜ:]

rũ	rũ	rũ	rut	['ɹʌt]
hũ	hũ	hũ	hut	['hʌt]
hă	hă	hă	hard	['hɑ:d]
how	how	how	hound	['haʊnd]
ere	ere	ere	here	['hɪə]
ere	ere	ere	there	['ðeə]

dow tow gow kow dow [daʊ taʊ gaʊ kaʊ daʊ]

Proceed in the same way with other combinations of sounds.

Caution :

Go slowly. Be sure each sound is correctly pronounced.

Practice Material :

Say the following words:

bird	rut	theater	found
Bert	run	spear	fountain
heard	ruddy	spare	hound
hurt	right	seer	down
curt	ride	fair	sound
alert	rent	snare	around
thir'd	rend	hair	town

Read the following sentences, pronouncing all sounds correctly :

1. The prince is going about here and there.
2. The maiden had fair hair and brown eyes.
3. The birds come north in the spring.
4. Henry, go into the front room and hunt for the paper.
5. Are you coming in to hear the radio?
6. Can you do this exercise?
7. See the pretty brown dress.
8. Do you pay the rent by the month or by the year?
9. The men are in the garden picking corn and tomatoes.
10. The house is kept perfectly spick-and-span.

Test :

1. Can you do the exercises in the Procedure, pronouncing the sounds correctly?
2. Can you pronounce correctly the words given in the Practice Material?
3. Can you read the sentences given in the Practice Material, pronouncing the sounds and the words correctly?
4. Can you pronounce the above sounds correctly in conversation?
5. Can you do the exercises for *d, t, g, k, h, r* (pages 101–103, 110–112), pronouncing the sounds correctly?

CONTRACT 3A

Objective :

See Contract 3.

Procedure :

See Contract 3.

Caution :

See Contract 3.

Practice Material :

Do the following exercises:

dû	tû	gû	kû	dû	[dɜ : tɜ : gɜ : kɜ : dɜ :]
dũ	tũ	gũ	kũ	dũ	[dʌ tʌ gʌ kʌ dʌ]
dere	tere	gere	kere	dere	[dɪɔ̃ tɪɔ̃ gɪɔ̃ kɪɔ̃ dɪɔ̃]
dere	tere	gere	kere	dere	[dɛɔ̃ tɛɔ̃ gɛɔ̃ kɛɔ̃ dɛɔ̃]
dow	tow	gow	kow	dow	[daũ taũ gaũ kaũ daũ]
kû	gû	kû	gû	kû	gû [kɜ : gɜ :]
dũ	tũ	dũ	tũ	dũ	tũ [dʌ tʌ]
dere	tere	dere	tere	dere	tere [dɪɔ̃ tɪɔ̃]
dere	tere	dere	tere	dere	tere [dɛɔ̃ tɛɔ̃]

Read the following double columns of words horizontally:

pear	peer	girt	gird
spare	spear	curt	curd
snare	sneer	tug	dug
rare	rear	ton	done
fair	fear	tin	din
dare	dear	ten	den
hair	here	town	down
mare	mere	told	doled

Read the following sentences:

1. The pears are ripening on the tree.
2. He raised the spear above his head.
3. The rear apartment is rented.

4. The cow was grazing in the meadow.
5. How are you going to Boston—by train, by car, or by air?
6. Now is the time to buy spring dresses.
7. The rabbit ran into the snare.
8. This house has a fine garden with rare flowers.
9. The theater is crowded tonight.
10. The old man sneered as he struck out at the younger one.

Test:

1. Can you pronounce all the words in the Practice Material correctly?
2. Can you read all the sentences given in the Practice Material, pronouncing all the words correctly?
3. If you speak slowly, can you pronounce correctly in your conversation all the sounds studied so far?
4. Can you do the exercises for *ú* [ɜ:] (pages 84–85), pronouncing the sound correctly?
5. Can you do the exercises for *ǔ* [ʌ] (pages 85–86), pronouncing the sound correctly?

CONTRACT 4

Objective:

The following consonant sounds correctly made: *w*, *wh* [ʍ], *sh* [ʃ], *zh* [ʒ], *l*, *y* [j].

The following diphthongs correctly made: *oor* as in *poor* [ʊə], *oor* as in *floor* [ɔə], *oi* as in *boy* [ɔɪ].

The following combinations of sounds correctly made: *ch* [tʃ], *j* [dʒ], and *ū* [ju:].

The above sounds in syllables, words, short sentences, and conversation.

Procedure:

See the consonant section (pages 32–37) for the consonants given above.

See the section on diphthongs (pages 29–30) for the diphthongs given above.

See pages 36–37 for the combinations given above.

Place the tip of the tongue on the upper gum ridge for the sound *t*, and then lower the tongue quickly to the position for *sh* [ʃ]:

t—sh	t—sh	t—sh [t—ʃ]
ch (tsh)	ch	ch [tʃ]

Place the tip of the tongue on the gum ridge for the sound *d*, and then lower the tongue quickly for the sound *zh* [ʒ]:

d—zh	d—zh	d—zh [d—ʒ]
j (dzh)	j	j [dʒ]

Raise the front of the tongue until it nearly touches the hard palate and let voiced air pass through the narrow opening for *y*; then quickly raise the back of the tongue and round the lips for the sound *ōō* [u:]:

y—ōō	y—ōō	y—ōō [j—u:]
ū (yōō)	ū	ū [ju:]

Caution:

Be sure that *l* is made in the front of the mouth.

Be sure not to confuse the sound *oi* [ɔɪ] with the sound *û* as in *bird* [ɜ:].

Be careful about the pronunciation of such words as *news*, *duke*, *Tuesday*. They should have the combination sound *ū* [ju:] and not the vowel *ōō* [u:].

Practice Material:

Combine the consonants given above with the various vowels and diphthongs.

Say the following words:

watt	what	measure	sure	lean	year
wet	whet	pleasure	sugar	let	young
weather	whether	treasure	sheet	land	yesterday
witch	which	azure	sheen	loot	yell
wit	whit	garage	shine	lot	yield

poor	floor	boy	church	judge	music
tour	door	coin	churn	jump	tube
your	boar	foil	cheese	Jack	news
moor	sore	turmoil	chick	Jill	tune
dour	tore	noisy	child	ginger	suit

Read the following sentences:

1. Eunice liked the duke whom she met yesterday.
2. All the doors on this floor shut noisily.
3. Which is the boy who is sure he saw a witch in the churchyard yesterday?
4. The boys went treasure hunting in your field yesterday.
5. The judge and jury laid special stress on enforcing the Poor Laws.
6. "Yield, ye youths, ye yoemen, yield your yell."
7. The church mouse hid the cheese under the chancel.
8. We will go whether or not the weather is fine.
9. "What's the new news at the new court?"
10. Did you take the tube or the trolley on Tuesday?

Test:

1. You have now had all the sounds of English. Can you use them correctly in your conversation if you speak slowly?
2. Can you pronounce correctly all the words given in the Practice Material?
3. Can you read all the sentences in the Practice Material, pronouncing all the words correctly?
4. Can you do all the exercises for *sh* [ʃ] and *zh* [ʒ] (pages 125–126), pronouncing all sounds correctly?
5. Can you do all the exercises given for the diphthongs *ere* as in *here* [ɪə], *ere* as in *there* [eə], *oor* as in *poor* [ʊə], and *oor* as in *floor* [ɔə] (pages 94–95), pronouncing all the sounds correctly?

CONTRACT 4A

Objective:

See Contract 4.

Procedure :

See Contract 4.

Caution :

See Contract 4.

Practice Material :

Do the following exercises:

wō	wō	wō	woe	['woɾǔ]
whō	whō	whō	whoa	['ʌoɾǔ]
sure	sure	sure	sure	['ʃʊð]
your	your	your	your	['jʊð]
loor	loor	loor	floor	['fləð]
tū	tū	tū	tune	['tju:n]
nū	nū	nū	new	['nju:]
choi	choi	choi	choice	['tʃɔɪs]
joi	joi	joi	rejoice	[.ɪ'dʒɔɪs]

Say the following words:

wind	whine	azure	pressure	leap	yeast
woe	whoa	treasure	ashes	lilt	yellow
wary	where	pleasure	leash	lend	yard
wither	whither	garage	shriek	loop	yearn
wince	whence	measure	shrill	lawn	yolk
poor	lore	coil	chimney	John	cure
sure	chore	soil	chest	gypsy	student
your	explore	rejoice	chirp	jelly	stupid
tour	core	boisterous	cheer	gender	perfume
moor	four	cloister	chop	gist	pure

Read the following sentences:

1. John was overjoyed with the gift of a jumping jack.
2. There was a chimney fire in the little house on Church Street.
3. The jolly children laughed and sang and rejoiced generally.
4. The snake was coiled and ready to strike as the poor boy approached.

5. It is a toilsome task to become well versed in the lore of the village.

6. The boys had adjourned their meeting and were playing in the woods which adjoin the cloister.

7. It is a great pleasure to hear the thrush's lilting song in the spring.

8. He wondered whether the flowers would wither in the hot weather.

9. If pressure is used, there will be no pleasure for anyone.

10. The music master was playing a new tune on the piano Tuesday.

Test:

1. Can you pronounce all the words in the Practice Material correctly?

2. Can you read all the sentences in the Practice Material, pronouncing the words correctly?

3. Can you prepare ten more sentences and then read them, pronouncing all the words correctly?

4. If you speak slowly, can you pronounce all the sounds of English correctly in your conversation?

5. Can you do all the exercises given for *l* (page 109), pronouncing all sounds correctly?

6. Can you do all the exercises given for *oi* [ɔɪ] and *ū* [ju:] (pages 92, 93, and 113) pronouncing all sounds correctly?

CONTRACT 5

Objective:

Mid consonants in syllables, words, sentences, and conversation.

Procedure:

Be sure you know the exact position of the organs of articulation for every consonant.

Place the consonant between two vowels as follows:

ĩ—tĩ	ĩ—tĩ	ĩ—tĩ	pretty	['pɹɪtɪ]
ǎ—tĩ	ǎ—tĩ	ǎ—tĩ	chatty	['tʃætɪ]
ǎ—dĩ	ǎ—dĩ	ǎ—dĩ	caddy	['kædɪ]
ĩ—lĩ	ĩ—lĩ	ĩ—lĩ	lily	['lɪlɪ]
ěňĩ	ěňĩ	ěňĩ	any	['eɹnɪ]
ěmĩ	ěmĩ	ěmĩ	semi	['seɹmɪ]
ěpĩ	ěpĩ	ěpĩ	tepid	['teɹpɪd]
ǎrĩ	ǎrĩ	ǎrĩ	tarry	['tæɹɪ]

Caution:

Be sure that the mid consonants are clear.

Remember that in speaking, the consonant should begin the second syllable and not end the first one. (For instance, in writing we divide the word *stooping* into *stoop-ing*, but in speaking we actually say *stoo-ping* ['stu·pɪŋ].)

Remember that although the consonant may be doubled in the spelling, it occurs only once in the pronunciation. (*Happen* is pronounced *ha-pen* ['hæpən].)

Practice Material:

Say the following words:

baby	sugar	tobacco	hammer	toper
babble	haggle	baker	humming	interloper
rabid	wrangle	making	thumbing	popping
fumbling	single	soccer	hemming	paper
sable	gargle	cackle	rhymer	piper
pebble	bungle	lacquer	timing	simple
dinner	saddle	tearing	hissing	pretty
diner	peddle	hiring	sister	kitten
dinning	wheedle	shirring	presser	nettle
donate	middle	siren	listerine	battle
winner	ready	peering	mystery	prattle
finish	sediment	nearing	missing	mottled

Read the following sentences, paying particular attention to the middle consonants:

1. The baby was paddling in the babbling brook.
2. The workmen were hammering and pounding in the pretty little house.

3. "Peter Piper picked a peck of pickled peppers."
4. The dapper tourists donated coppers to the wheedling beggars.
5. Hattie had a pretty little mottled kitten.
6. A single cyclist was peddling rapidly through the teeming tempest.
7. "Night's candles are burnt out, and jocund day
Stands tiptoe on the misty mountain tops."
8. They were eating dinner at the inn called "The Sign of the Copper Kettle."
9. The girl hunted for her missing sister through the Middle West.
10. The policemen battled with the interlopers in the middle of the night.

Test:

1. Can you pronounce all the words in the Practice Material correctly?
2. Can you read the sentences given in the Practice Material and pronounce all the sounds correctly?
3. Can you prepare ten more sentences stressing middle consonants and then read them, pronouncing all words correctly?
4. Can you pronounce all sounds correctly in conversation if you speak slowly and carefully?
5. Can you do all the exercises given for *ch* [tʃ] and *j* [dʒ] (pages 126–127), pronouncing all sounds correctly?

CONTRACT 5A**Objective:**

See Contract 5.

Procedure:

See Contract 5.

Caution:

See Contract 5.

Practice Material:

Do the following exercises:

ǎ—ta	ě—ta	ĩ—ta	[æ—tə	eɾ—tə	ɪ—tə]
ǎ—da	ě—da	ĩ—da	[æ—də	eɾ—də	ɪ—də]
ǎ—ba	ě—ba	ĩ—ba	[æ—bə	eɾ—bə	ɪ—bə]
ǎ—va	ě—va	ĩ—va	[æ—və	eɾ—və	ɪ—və]
ǎ—la	ě—la	ĩ—la	[æ—lə	eɾ—lə	ɪ—lə]
ǎ—ka	ě—ka	ĩ—ka	[æ—kə	eɾ—kə	ɪ—kə]
ǎ—ma	ě—ma	ĩ—ma	[æ—mə	eɾ—mə	ɪ—mə]
ǎ—na	ě—na	ĩ—na	[æ—nə	eɾ—nə	ɪ—nə]
ǎ—pa	ě—pa	ĩ—pa	[æ—pə	eɾ—pə	ɪ—pə]
ǎ—ra	ě—ra	ĩ—ra	[æ—ɹə	eɾ—ɹə	ɪ—ɹə]

ǒ—ta	ǔ—ta	[ɒ—tə	ʌ—tə]
ǒ—da	ǔ—da	[ɒ—də	ʌ—də]
ǒ—ba	ǔ—ba	[ɒ—bə	ʌ—bə]
ǒ—va	ǔ—va	[ɒ—və	ʌ—və]
ǒ—la	ǔ—la	[ɒ—lə	ʌ—lə]
ǒ—ka	ǔ—ka	[ɒ—kə	ʌ—kə]
ǒ—ma	ǔ—ma	[ɒ—mə	ʌ—mə]
ǒ—na	ǔ—na	[ɒ—nə	ʌ—nə]
ǒ—pa	ǔ—pa	[ɒ—pə	ʌ—pə]
ǒ—ra	ǔ—ra	[ɒ—ɹə	ʌ—ɹə]

pitter-patter
hugger-muggerpitter-patter
hugger-muggerpitter-patter
hugger-mugger

Say the following words:

saber	ladle	snuggle	bicker	family	canning
cable	cider	gurgle	liquor	grammar	fanning
babbling	paddle	hugging	fickle	climber	lining
derby	huddle	digger	picker	simmer	winning
bubble	puddle	rigor	knicker	shamming	sinner
booby	bundle	dangle	pickle	summer	runner
papa	mirror	professor	title	whizzing	
pepper	stirring	kissing	motto	sizzling	
dipper	during	mister	mitten	fizzle	
supper	purring	lesser	sitting	muzzle	
soaping	whirring	confessing	meeting	dazzle	
dapper	hearer	pressing	betting	nozzle	

Read the following sentences:

1. The family sat at the supper table eating toast and sipping tea.
2. "What is the matter," muttered the master at the meeting.
3. The three little kittens lost their mittens.
4. All this bickering about which runners will be on the winning team must be stopped immediately.
5. The babies were paddling in the mud puddle.
6. Autumn is the season for canning, pickling, and preserving.
7. It is better to live in a little city.
8. The knotty problem puzzled the professor.
9. "The shattering trumpet shrilleth high."
10. "They bit the babies in the cradles,
And licked the soup from the cook's own ladles."

Test:

1. Can you do all the exercises in the Practice Material, pronouncing all words correctly?
2. Can you pronounce all sounds correctly in your conversation?

CONTRACT 6

Objective :

Final consonants in syllables, words, sentences, and conversation.

Procedure :

Be sure you know the correct position of the organs of articulation for all sounds.

Combine vowels and consonants to make syllables as follows:

ǎb	ěb	īb	ōb	űb	[æb	eɾb	ɪb	ʊb	ʌb]
ǎd	ěd	íd	őd	űd	[æd	eɾd	ɪd	ʊd	ʌd]
ǎg	ěg	íg	ög	űg	[æg	eɾg	ɪg	ʊg	ʌg]
ǎk	ěk	ík	ök	űk	[æk	eɾk	ɪk	ʊk	ʌk]

āl	ěl	īl	ōl	ūl	[æ]	eɾl	ɪl	ɒl	Δl]
ām	ēm	īm	ōm	ūm	[æm	eɾm	ɪm	ɒm	Δm]
ān	ēn	īn	ōn	ūn	[æn	eɾn	ɪn	ɒn	Δn]
āp	ēp	īp	ōp	ūp	[æp	eɾp	ɪp	ɒp	Δp]
ās	ēs	īs	ōs	ūs	[æs	eɾs	ɪs	ɒs	Δs]
āt	ēt	īt	ōt	ūt	[æt	eɾt	ɪt	ɒt	Δt]

Caution :

Be sure that the voiced consonants are sufficiently voiced.

Be sure the voiceless consonants are not voiced.

Remember that vowel sounds are held longer before voiced consonants than before voiceless consonants.

Practice Material :

Read the following double columns of words horizontally:

pip	bib	half	have	mouth (n.)	mouth (v.)
pipe	imbibe	chief	achieve	breath	breathe
cape	babe	sift	sieve	cloth	clothe
rope	robe	gruff	glove	loath	loathe
puppy	bubble	safe	save	teeth	teethe
police	please	precise	sighs	much	smudge
treatise	trees	ice	eyes	smirch	merge
cease	seize	pace	pays	lunch	lunge
loss	laws	course	cause	patch	badge
loose	lose	mace	maze	birch	dirge
	tight	died	duck	dug	
	mate	made	frock	frog	
	rite	ride	buck	bug	
	suit	sued	hack	hag	
	route	rude	back	bag	

Read the following sentences:

1. The girls were in a rage because the doors of the house were locked.

2. The chief could not achieve the honor which the people were pleased to confer upon the rest of the police force.

3. The beasts in the fields were badly stung by bees and wasps.

4. Open your mouth, but make sure that you do not mouth your words.

5. That cloth will make very pretty clothes.

6. I changed my course because the professor was not precise in his assignments.

7. The dogs ceased their barking when their master seized them by their collars.

8. When Dick was digging in the garden, he dug up a gold piece.

9. The children's eyes brightened when they saw the ice cream on the table.

10. He trod on his sister's toes as she stood making the toast over the fire.

Test:

1. Can you do all the exercises in the Procedure and Practice Material, pronouncing all sounds correctly?

2. Can you prepare ten more sentences and then read them, pronouncing all sounds correctly?

3. Can you use all sounds correctly in conversation?

4. Are you careful to think about pronunciation when talking to your family and friends?

5. Can you do all the exercises given for cognate substitutions (page 128), pronouncing all sounds correctly?

CONTRACT 6A

Objective:

See Contract 6.

Procedure:

See Contract 6.

Caution:

See Contract 6.

Practice Material:

Read the following columns of words horizontally:

dump	dub	laugh	lave	crutch	drudge
rip	rib	safe	save	such	budge
lope	lobe	gruff	grove	fetch	fudge
tap	tab	loaf	loaves	rich	ridge
nap	nab	off	of	church	judge
tight	tied	trait	trade	luck	lug
site	side	prate	parade	flock	fog
bite	bide	set	said	rack	rag
sot	sod	trite	tried	rick	rig
late	laid	boat	abode	peck	peg
bus	buzz	vice	vies		
hiss	his	rice	rise		
niece	knees	house (<i>n.</i>)	house (<i>v.</i>)		
peace	peas	lace	lays		
price	prize	rejoice	poise		

Read the following sentences:

1. Did you ever see a Punch and Judy show?
2. "My good blade carves the casques of men."
3. The mate lunged out of the boat, perched on the rock, and ate his lunch.
4. Three black crows flew across the sky.
5. My niece stood up to her knees in the raging torrent.
6. The torn page was patched with court-plaster.
7. The soldier has leased this property on the lease for years.
8. "Perfume and flowers fall in showers,
That lightly rain from ladies' hands."
9. The child prated about the parade for many days.
10. We will grow peas and beans in the garden.

Test:

1. Can you do all the exercises in the Practice Material pronouncing all words correctly?

2. Can you prepare ten more sentences and then read them, pronouncing all words correctly?

3. Are you careful to pronounce your words correctly in your conversation?

CONTRACT 7

Objective :

Strong and weak forms correctly used in phrases, sentences, paragraphs, and conversation.

Procedure :

See pages 40–42 for the discussion of strong and weak forms.

Caution :

Be careful to use weak forms when necessary in reading as well as talking.

Practice Material :

Read the following phrases, being careful to weaken forms that should be weakened:

- | | |
|---------------------------------------|------------------------------|
| 1. Off and on. | 5. Coming home from school. |
| 2. Going to school. | 6. What of it? |
| 3. Seeing the world. | 7. Planning to have a party. |
| 4. All but one. | 8. More than one. |
| 9. Having a fine time in the country. | |

Read the following sentences, following the directions given above:

1. We are saving a place at the table for John.
2. Do you *have* to go to the party?
3. He was trying to find his hat.
4. I should like to go more than once.
5. Neither John nor Mary wishes to see the play.
6. I shall go shopping with her tomorrow.
7. What did you do with them?

8. I should like to go if you could go too.
9. Do you want to see her?
10. Here is an apple for the little boy.

Read the following paragraph from Dicken's *American Notes*:

I visited both houses nearly every day during my stay in Washington. On my initiatory visit to the House of Representatives, they divided against a decision of the chair, but the chair won. The second time I went, the member who was speaking, being interrupted by a laugh, minicked it as one child would in quarrelling with another, and added, "that he would make the honorable gentlemen opposite, sing out a little more on the other side of their mouths presently." But interruptions are rare; the speaker being usually heard in silence. . . . The feature in oratory which appears to be the most practiced, and most relished, is the constant repetition of the same idea or shadow of an idea in fresh words; and the inquiry out of doors is not, "What did he say?" but, "How long did he speak?"

Test:

1. Can you read all the exercises in the Practice Material, making the proper use of weak forms?
2. Can you use strong and weak forms correctly in your reading and conversation?

CONTRACT 8

Objective:

Intonation in phrases, questions, and short sentences.

Procedure:

See pages 44-46 for the discussion of intonation.

Caution:

Intonation is a very important factor of your speech. Remember that even though all sounds are correctly made, if the intonation is foreign, the speech is foreign.

Practice Material:

Read the following phrases with correct intonation:

- | | |
|----------------------|-------------------|
| 1. Ready or unready. | 5. Pale or red. |
| 2. Hot or cold. | 6. Off and on. |
| 3. Up and down. | 7. Sick or well. |
| 4. Here and there. | 8. This and that. |

Read the following questions with correct intonation:

- | | |
|-------------------------|-------------------------------|
| 1. Are you here? | 5. When do you leave? |
| 2. Where are you going? | 6. Have you seen the play? |
| 3. Can you hear me? | 7. Which is the older girl? |
| 4. Is this the place? | 8. Will six plates be enough? |

Read the following sentences with correct intonation:

1. This is an old book.
2. The dogs are barking.
3. It is raining hard.
4. All the windows are closed.
5. The clock has stopped.
6. The plane flies too low.
7. That man is working hard.
8. The women are washing their clothes.
9. The birds are singing merrily.
10. This is a lovely day.

Read the following questions and answers with correct intonation:

1. Are you going to school? Yes, I am.
2. What time do you plan to leave?
3. I expect to leave at nine o'clock.
4. Where are you going?
5. I am going to Maine and Vermont.

6. Have you finished your lessons? Yes, I have.
7. What time do you have dinner?
8. We have dinner at twelve o'clock.
9. Isn't this a lovely day?
10. It's a beautiful day.

Test:

1. Can you do all the exercises in the Practice Material, using the proper intonation?
2. Can you prepare ten more questions and answers and then read them with the proper intonation?

CONTRACT 9**Objective:**

Intonation in longer sentences and paragraphs.

Procedure:

See Contract 8.

Caution:

See Contract 8.

Practice Material:

Read the following sentences with proper intonation:

1. The children are playing a game in the garden.
2. The sound *t* is made with the tip of the tongue on the upper gum.
3. I visited friends in South Carolina for a month last winter.
4. Switzerland is beautiful because of its mountains and lakes.
5. In winter, the days are very short.
6. I have not seen him since college closed.
7. Did you arrange the books on the shelves in the library?

8. In the autumn, students in New England colleges have a holiday known as Mountain Day.

9. "Time and tide wait for no man," is a well-known saying.

10. Did you have an interesting time during your Christmas vacation?

Read the following paragraphs from Dickens' *David Copperfield* with proper intonation:

One dark evening, when I was later than usual—for I had, that day, been making my parting visit to Blunderstone, as we were now about to return home—I found him alone in Mr. Peggoty's house, sitting thoughtfully before the fire. He was so intent upon his own reflections that he was quite unconscious of my approach. This, indeed, he might easily have been if he had been less absorbed, for footsteps fell noiselessly on the sandy ground outside; but even my entrance failed to rouse him. I was standing close to him, looking at him; and still with a heavy brow, he was lost in his meditations.

He gave such a start when I put my hand upon his shoulder, that he made me start too.

"You come upon me," he said almost angrily, "like a reproachful ghost!"

"I was obliged to announce myself somehow," I replied. "Have I called you down from the stars?"

"No," he answered. "No."

"Up from anywhere, then?" said I, taking my seat near him.

"I was looking at the pictures in the fire," he returned.

"But you are spoiling them for me," said I, as he stirred it quickly with a piece of burning wood, striking out of it a train of red-hot sparks that went careering up the little chimney, and roaring out into the air.

"You would not have seen them," he returned. "I detest this mongrel time, neither day nor night. How late you are! Where have you been?"

"I have been taking leave of my usual walk," said I.

Test:

1. Can you do the exercises in the Practice Material with proper intonation?

2. Can you find another paragraph and read it with proper intonation?

CONTRACT 10

Objective :

Reading of paragraphs with all sounds correctly made, correct intonation, and correct use of strong and weak forms.

Procedure :

See Contracts 7 and 8 and any other that you need to refer to.

Caution :

Read slowly at first in order to check up on possible errors, and then more rapidly.

Practice Material :

Read the following paragraphs from Dickens' *David Copperfield*, fulfilling the conditions of the objective:

At length we stopped before a very old house bulging out over the road; a house with long, low, lattice-windows bulging out still farther, and beams with carved heads on the ends bulging out too, so that I fancied the whole house was leaning forward, trying to see who was passing on the narrow pavement below. It was quite spotless in its cleanliness. The old fashioned brass knocker on the low arched door, ornamented with carved garlands of fruit and flowers, twinkled like a star; the two stone steps descending to the door were as white as if they had been covered with fair linen; and all the angles and corners, and carvings and mouldings, and quaint little panes of glass, and quainter little windows, though as old as the hills, were as pure as any snow that ever fell upon the hills.

When the pony-chaise stopped at the door, and my eyes were intent upon the house, I saw a cadaverous face appear at a small window on the ground floor (in a little round tower that formed one side of the house) and quickly disappear. The low arched door then opened, and the face came out. It was quite as cadav-

erous as it had looked in the window, though in the grain of it there was that tinge of red which is sometimes to be observed in the skins of red-haired people. It belonged to a red-haired person—a boy of fifteen, as I take it now, but looking much older—whose hair was cropped as close as the closest stubble; who had hardly any eyebrows and no eyelashes, and eyes of a red-brown, so unsheltered and unshaded, that I remember wondering how he went to sleep. He was high-shouldered and bony; dressed in decent black, with a white wisp of neckcloth; buttoned up to the throat; and had a long, lank skeleton hand, which particularly attracted my attention, as he stood at the pony's head, rubbing his chin with it, and looking up at the chaise.

Test:

1. Can you read the paragraphs given above, fulfilling the requirements of the Objective?
2. Find another paragraph and then read it, fulfilling the same requirements.
3. Can you fulfil these conditions in your daily conversation?

CONTRACT 11**Objective:**

Correct sounds, correct intonation, and correct use of strong and weak forms in sight reading and conversation.

Procedure:

Consult any contract to which you need to refer.

Caution:

Always listen to your speech carefully and correct any mistakes that you may make.

Practice Material:

See all preceding contracts.

Test:

Can you fulfil the requirements of the Objective in sight reading and conversation?

CONTRACT SHEET

Lisping

1. Correct production of the sounds *s* and *z*.

2. Initial *s* and *z* in syllables, words, and phrases.

3. Initial *s* and *z* in sentences.

Initial *st* and *sk* in syllables, words, and phrases.

4. Initial *s*, *z*, *st*, *sk* in sentences.

Initial *sp*, *sw*, *sm*, *sn*, *sl* in syllables, words, and phrases.

5. All initial sibilant sounds in sentences including *sh* [ʃ],
zh [ʒ], *ch* [tʃ], and *j* [dʒ].

Final *s* and *z* in syllables, words, and phrases.

6. Final *s* and *z* in sentences and conversation.

Final *st*, *sk*, *sm*, *sl* in syllables, words, and phrases.

7. Final sibilants in sentences, paragraphs, and conversation.

8. Medial sibilants in words, phrases, and sentences.

9. All sibilant sounds in sentences, paragraphs, and conversation.

10. Lists of words with difficult combinations of sibilant sounds.

Use of these words in sentences, paragraphs, and conversation.

11. All sibilant sounds in prepared paragraphs (chosen by student), sight reading, and conversation.

CONTRACT 1

Objective :

Individual sounds *s* and *z* correctly made.

Procedure :

Close the teeth lightly, or bring them together so that they just touch, and send the voiced *z* or the breathed *s* sound through a narrow groove in the middle of the tongue and so through the teeth. It may help to rest the sides of the tongue lightly against the sides of the upper teeth. The tongue tip may be held just behind the upper teeth, or just behind the lower teeth, but *it must not touch the teeth*. See pages 35–36 for the production of *s* and *z*.

Caution :

Always start practice with lip and tongue exercises.

Always use a mirror.

Do not let the tongue touch the teeth.

Be sure the tongue is slightly grooved.

Let the sound come softly; it is not a harsh sound.

Practice Material :

In the following exercise, prolong both the sibilant sounds a short time:

t—t—t—s
d—d—d—z

Do the following exercises:

z—ā	z—ā	z—ā	zā [zeɾĩ]
z—ē	z—ē	z—ē	zē [zi:]
s—ā	s—ā	s—ā	sā [seɾĩ]
s—ē	s—ē	s—ē	sē [si:]

Test :

1. Can you tell the difference between the correct and the incorrect production of *z* and *s* in the speech of others? in your own speech?

2. Can you make these sounds correctly?

CONTRACT 2**Objective :**

Initial *s* and *z* combined with other sounds in syllables, words, and phrases.

Procedure :

Put the tongue in the correct position for *t* (the tip of the tongue touching the upper gum lightly). Say the following exercise ten times, holding the *s* sound as in Contract 1 and being sure that it is correctly made:

t—t—t—ssssss

Put the tongue in the correct position for *th* (the tip of the tongue protruding slightly beyond the upper teeth), and repeat the following exercises:

thā—sā	thā—sā	thā—sā—sā—sā [θeɪ̯—seɪ̯]
thah—sah	thah—sah	thah—sah—sah—sah [θa:—sa:]
thē—sē	thē—sē	thē—sē—sē—sē [θi:—si:]
thōō—sōō	thōō—sōō	thōō—sōō—sōō—sōō [θu:—su:]
thē—sē	thah—sah	thōō—sōō [θi:—si: θa:—sa: θu:—su:]
thā—zā	thā—zā	thā—zā—zā—zā [ðeɪ̯—zeɪ̯]
thah—zah	thah—zah	thah—zah—zah—zah [ða:—za:]
thē—zē	thē—zē	thē—zē—zē—zē [ði:—zi:]
thōō—zōō	thōō—zōō	thōō—zōō—zōō—zōō [ðu:—zu:]
thē—zē	thah—zah	thōō—zōō [ði:—zi: ða:—za: ðu:—zu:]

Caution :

Be sure every sound is correctly made; you are forming a new habit, and you must never allow yourself to slip back into the old habit.

Practice Material:

Do the exercise given above, using a mirror.

Say the following words, being careful that the sibilant sounds are correctly made:

seem	surround	psalm	sower	zebra	zone
sit	supper	so	same	zipper	zigzag
set	soup	saw	sight	Zachary	zinnia
sat	soot	sour	seer	zealot	Zouave
sir	sop	soil	suit	zero	zoölogical

Read the following phrases, slowly at first and then more rapidly:

1. Sowing good seed.
2. Eating supper.
3. Seeing the country.
4. Reading a psalm.
5. Drinking sour milk.
6. Sawing a cedar tree.
7. Sitting on a high seat.
8. Cleaning the soot out of the chimney.
9. Cultivating a beautiful zinnia.
10. Going to the Canal Zone.

Test:

1. Can you pronounce correctly all the words given in the Practice Material?

2. Can you pronounce correctly all the words given for initial *s* (page 114) and initial *z* (page 117)?

3. Can you read with good, clear sibilant sounds all the phrases given in the Practice Material?

4. Can you prepare five more phrases and then read them without lisping?

CONTRACT 2A**Objective:**

See Contract 2.

Procedure:

Take the correct position for *t* and repeat the following exercise ten times:

t—t—t—ssssssss

Take the correct position for *d* and repeat the following exercise ten times:

d—d—d—zzzzzzzzzz

Take the correct position for *th* and do the following exercises:

thō—sō	thō—sō	thō—sō—sō—sō	[θoɾʊ—soɾʊ]
thī—sī	thī—sī	thī—sī—sī—sī	[θaɪ—saɪ]
thow—sow	thow—sow	thow—sow—sow—sow	[θaʊ—saʊ]
thoi—soi	thoi—soi	thoi—soi—soi—soi	[θɔɪ—soɪ]

sō—sō—sō	[soɾʊ]
sī—sī—sī	[saɪ]
sow—sow—sow	[saʊ]
soi—soi—soi	[sɔɪ]

Take the correct position for *d* and do the following exercises:

dō—zō	dō—zō	dō—zō—zō—zō	[doɾʊ—zoɾʊ]
dī—zī	dī—zī	dī—zī—zī—zī	[daɪ—zaɪ]
dow—zow	dow—zow	dow—zow—zow—zow	[daʊ—zaʊ]
doi—zoi	doi—zoi	doi—zoi—zoi—zoi	[dɔɪ—zoɪ]

zō—	zō—	zō	[zoɾʊ]
zī—	zī—	zī	[zaɪ]
zow—	zow—	zow	[zaʊ]
zoi—	zoi—	zoi	[zɔɪ]

Caution :

Be sure that *every sound* is correctly made.

Practice Material :

Do the exercises given above, using a mirror.

Say the following words, giving special attention to the pronunciation of the sibilant sounds:

seed	serve	sod	sound	zeal	zinc
sip	supply	sold	suitable	zed	Zuyder Zee
settle	sup	saw	sign	zoo	Zachariah
sand	soon	sail	sight	Zulu	zither

Say the following phrases, slowly at first and then more rapidly:

- | | |
|---------------------------|------------------------|
| 1. Sipping the tea. | 6. Playing the zither. |
| 2. Tilling the soil. | 7. Going to the zoo. |
| 3. Seeding the ground. | 8. Sawing wood. |
| 4. Settling the land. | 9. Sounding the horn. |
| 5. Sitting on the settle. | 10. Following the sea. |

Test:

1. Can you pronounce correctly all the words given in the Practice Material?
2. Can you pronounce correctly all the words given for initial *s* (page 114) and initial *z* (page 117)?
3. Can you read without lisping all the phrases given in the Practice Material?
4. Can you prepare six more phrases and then read them without lisping?

CONTRACT 3**Objective:**

Initial *s* and *z* in sentences.

Initial *st* and *sk* in syllables, words, and phrases.

Procedure:

Do the following exercise ten times:

t—t—t—ssssss

Make the sound *s* clearly, and then raise the tongue to the gum ridge for the sound *t*:

s—t s—t s—t s—t

Do this exercise very slowly until you are sure both sounds are correctly made, and then say ten times:

st st st

Add the sound *ā* [eɾĩ] to *st* and say:

stā stā stā [steɾĩ]

If this exercise gives trouble, say it in this fashion:

s—tā s—tā s—tā [sterī]

Make the sound *s* clearly, and then draw the back of the tongue back to the soft palate for *k*. Proceed as with *t*.

Caution:

Go slowly. It may be several days before you can combine these sounds satisfactorily.

Be careful the tongue does not come in contact with the teeth on the way from *s* to *t*.

Practice Material:

Proceed as indicated in the Procedure with other vowels and diphthongs combined with *st* and *sk*.

Say the following words, paying special attention to the production of the sibilant sounds:

steam	stir	stow	scheme	skull	scorn
stick	stumble	story	skill	school	scar
step	stone	style	sketch	scourge	skein
stare	stool	stamen	scare	scald	scowl
static	stood	stout	scat	scold	skewer

Say the following phrases without lisping:

1. Taking a steamboat trip.
2. Stirring the soup.
3. Signing the contract.
4. Sitting on the step.
5. Telling a sad story.
6. Stopping at the school.
7. Sketching the view from the second-story window.

Read the following sentences without lisping:

1. The man selected the top of the hill for a home.
2. They sat down to eat at "The Sign of the Peacock."
3. The workmen sang a merry song.
4. The boy got zero in zoölogy.
5. The woman seemed to be calm and serene.
6. The girl came running up the sand dune.

Test:

1. Can you read without lisping all the words given in the Practice Material?

2. Can you read without lisping all the words given for initial *st* (page 122) and initial *sk* (page 120)?

3. Can you read without lisping all the phrases and sentences given in the Practice Material?

4. Can you prepare five more phrases and five more sentences and then read them without lisping?

CONTRACT 3A**Objective:**

See Contract 3.

Procedure:

See Contract 3.

Caution:

See Contract 3.

Practice Material:

Do the following exercises three times each:

st	st	st			
st—ō	st—ō	st—ō	stō	[stoɾʊ]	
st—ōō	st—ōō	st—ōō	stōō	[stu:]	
st—ī	st—ī	st—ī	stī	[staɪ]	
st—ē	st—ē	st—ē	stē	[sti:]	
st—ē	st—ah	st—ōō	stē	stah	stōō [sti: sta: stu:]
st—īm	st—īm	st—īm	stīm	[stɪm]	
st—ēm	st—ēm	st—ēm	stēm	[steɪm]	
st—ām	st—ām	st—ām	stām	[stæm]	
st—ōl	st—ōl	st—ōl	stole	[stoɾʊl]	

Read the following words, paying special attention to the production of the sibilant sounds:

steel	stand	stood	stain	skit	scorn
stint	stern	stone	stave	scoop	scheme

stem	stunt	stall	start	scout	sky
stare	stoop	stein	stop	Scott	scare

Say the following phrases without lisping:

1. Stooping to pick up a book.
2. Scooping up sand.
3. Driving by a steel mill.
4. Staring at the crowd.
5. Climbing a stone wall.
6. Putting the pony in the stall.
7. Cutting the stem of the flower.
8. Sanding the floor.
9. Doing a stunt.
10. Scanning a novel by Scott.

Read the following sentences without lisping:

1. The scene was weird at the zero hour.
2. He sold the pink soap.
3. The water seeped up through the cellar.
4. He sold the old settle for a song.
5. They sailed on the Sound in a sail boat.
6. The musician played the violin and the zither.
7. He said brown was a suitable color.
8. The gardener said the soil was sandy.
9. They served tea in the drawing-room.
10. I saw the sign.

Test:

1. Can you pronounce correctly all the words given in the Practice Material?
2. Can you pronounce correctly all the words given for initial *st* (page 122) and initial *sk* (page 120)?

3. Can you read all the phrases in the Practice Material without lisping?

4. Can you read all the sentences in the Practice Material without lisping?

5. Can you prepare five other sentences and then read them without lisping?

6. Can you read all the sentences for initial *s* (page 114) without lisping?

CONTRACT 4

Objective :

Initial *s*, *z*, *st*, *sk*, in sentences.

Initial *sp*, *sw*, *sn*, *sm*, *sl*, in syllables, words, and phrases.

Procedure :

Take the correct position for *s*; make the sound correctly and then close the lips gently for *m*. Say the following exercises five times each:

sss—mmm

sss—mmm

sss—mmm

sm

sm

sm

Add the sound *ā* [eɪ] to *sm* and say:

smā

smā

smā [smeɪ]

If there is any difficulty with this exercise, do it in this fashion:

s—mā

s—mā

s—mā

smā [smeɪ]

Make the sound *s* correctly, and then raise the tongue to the gum ridge for *n*; proceed as with *m* above.

Make *s* and then close the lips for *p*; proceed as above.

Make *s* and then round the lips for *w*; proceed as above.

Make *s*, and then flatten the tongue against the gum ridge pressing gently for the sound *l*; proceed as above.

Caution :

Do not try any words with middle or final sibilants.

Practice Material:

Proceed as in the Procedure, adding all vowels and diphthongs to the sounds given. (See pages 22–39 for the description of vowel and consonant sounds.)

Say the following words without lisping:

snake	smooth	spick	swerve	slum
sneer	smile	span	swoon	slow
snicker	smote	spend	swore	slot
sneak	smart	spare	swine	slap
snout	smirk	spoil	swim	slave

Say the following phrases without lisping:

1. Making the room spick-and-span.
2. Having a sneering smile.
3. Sneaking in for a snack of something to eat.
4. Spanning the globe.
5. Spoiling a fine swim.
6. Seeing a black snake.
7. Walking slowly into the spare room.
8. Snickering in the school room.

Read the following sentences without lisping:

1. The zealot stood on the sand haranguing the throng.
2. The zebra had a beautiful striped coat.
3. A sibilant sound is hard to say.
4. The story told of a stirring adventure.
5. Seven able seamen landed from the sailboat.
6. Suddenly the man spoke.
7. At length they came to a small village by the sea.

Test:

1. Can you read all the words in the Practice Material without lisping? Make a list of twenty more like words and then read them without lisping.

2. Can you read the phrases and sentences in the Practice Material without lisping?

3. Make five more phrases and sentences and then read them without lisping.

4. Can you read all the sentences for initial *st* (page 122) without lisping?

CONTRACT 4A

Objective :

Same as Contract 4.

Procedure :

Same as Contract 4.

Caution :

Same as Contract 4.

Practice Material :

Do the following exercises five times each:

s—mō	s—mō	s—mō	smō	[smoɾʊ]		
s—nē	s—mē	s—mē	smē	[smi:]		
s—mah	s—mah	s—mah	smah	[sma:]		
s—mōō	s—mōō	s—mōō	smōō	[smu:]		
s—mē	s—mah	s—mōō	smē	smah	smōō	[smi: sma: smu:]
s—nī	s—nī	s—nī	snī	[snaɪ]		
s—now	s—now	s—now	snow	[snaʊ]		
s—noi	s—noi	s—noi	snoi	[snoɪ]		
s—nē	s—nē	s—nē	snē	[sni:]		
s—nah	s—nah	s—nah	snah	[sna:]		
s—nōō	s—nōō	s—nōō	snōō	[snu:]		
s—nah	s—nōō	snē	snah	snōō	[sni: sna: snu:]	
spur	spur	[spɜ:]				
spah	spōō	[spi: spa: spu:]				
slah	slōō	[sli: sla: slu:]				
swē	swah	swōō	[swi: swa: swu:]			

Say the following words without lisping:

sweet	smitten	sped	snatch	slur
swap	smith	spare	snag	slower
swing	smoke	sputter	snore	slate
swish	smolder	spoon	snow	slab
sweep	smash	spear	snap	slope

Say the following phrases without lisping:

1. Going at a slower rate of speed.
2. Speeding on the highway.
3. Swallowing a spoon.
4. Snatching a bite to eat.
5. Sputtering about the stormy weather.
6. Spearing a whale.
7. Snowing hard all day.
8. Sweetening the syrup.

Read the following sentences without lisping:

1. The sweet child got a silver spoon for her birthday.
2. The sleep-walker walked slowly out of the room.
3. The sailor snatched the small child out of the water.
4. Sarah ironed the skirt smoothly.
5. See the smart new smock.
6. The bully smote the small boy and stood sneering at him.
7. He spent the summer in the south of Spain.
8. She slapped her small son spitefully and severely.

Test:

1. Can you read all the words in the Practice Material without lisping? Make a list of twenty-five more words and read them without lisping.
2. Can you read the phrases and sentences in the Practice Material without lisping?

3. Make five more phrases and sentences and then read them without lisping.

4. Can you read without lisping all the words beginning with *sp*, *sw*, *sm*, *sn*, *sl*, on the pages devoted to those sounds (pages 119–121)?

CONTRACT 5

Objective :

All initial sibilant sounds (including *sh* [ʃ], *zh* [ʒ], *ch* [tʃ], and *j* [dʒ]) in sentences.

Final *s* and *z* in syllables, words, and phrases.

Procedure :

Little difficulty is experienced with *sh* [ʃ], *zh* [ʒ], *ch* [tʃ], and *j* [dʒ] (see page 36). Check your pronunciation of these sounds by saying the following words for your instructor:

sheen	pleasure	church	agitate
share	measure	smirch	judge
shatter	garage	birch	jump
sure	treasure	lurch	gorge
shine	seizure	wretches	edge

Note that the sound *zh* [ʒ] never occurs at the beginning of a word.

Make the sound *z* correctly. (see page 35); precede it by the sound *ā* [eɪ̯] in this fashion:

ā—z ā—z ā—z āz [eɪ̯z]

Proceed in a like manner with *s*:

ā—s ā—s ā—s ās [eɪ̯s]

Proceed in a like manner, placing all vowels and diphthongs before *s* and *z*.

Caution :

Make sure that you have correctly pronounced the sibilant sound each time.

Practice Material:

Say the following words without lisping:

please	suppose	police	loose
blaze	seize	place	cease
close	raise	pass	mace
daze	phase	race	dose

Read the following phrases without lisping:

1. Striving to please the public.
2. Making sure such was the case.
3. Stopping the embargo on lace.
4. Watching a snow storm.
5. Sitting in judgment on the culprit.
6. Shutting the doors surreptitiously.
7. Teaching a class in mathematics.
8. Telling the girls to cease their noise.
9. Seeing the finish of the race.

Read the following sentences without lisping:

1. The snail moved slowly down the middle of the street.
2. A strict teacher has a stimulating effect upon a student.
3. The Scandinavian student stood high in his studies.
4. The snake sat staring at the singing bird.
5. *Smoke and Steel* was written by Carl Sandburg.
6. The gift of sugar gave much pleasure to the child.
7. The sun shone today; tomorrow the rain may dash down.
8. The sick child will certainly recover at the seashore.

Test:

1. Can you do all the exercises in the Procedure and Practice Material without lisping?
2. Can you read without lisping all the words beginning and ending with *z* (page 118)?
3. Can you read everything given for *zh* [ʒ] and *sh* [ʃ] (page 125) without lisping?

CONTRACT 5A

Objective :

See Contract 5.

Final *s* and *z* in syllables, words, and phrases.

Procedure :

Do the following exercises five times each :

ē—z	ē—z	ē—z	ease ['i:z]
ē—s	ē—s	ē—s	lease ['li:s]
ā—z	ā—z	ā—z	haze ['heɪz]
ā—s	ā—s	ā—s	ace ['eɪs]
ī—z	ī—z	ī—z	eyes ['aɪz]
ī—s	ī—s	ī—s	ice ['aɪs]
ō—z	ō—z	ō—z	goes ['goʊz]
ō—s	ō—s	ō—s	dose ['doʊs]
ōō—z	ōō—z	ōō—z	lose ['lu:z]
ōō—s	ōō—s	ōō—s	loose ['lu:s]
ǔ—z	ǔ—z	ǔ—z	buzz ['bʌz]
ǔ—s	ǔ—s	ǔ—s	us ['ʌs]

Caution :

Go slowly; be sure the sibilant sound is correctly made each time.

Practice Material :

Read the following double columns of words horizontally :

graze	grass	peas	peace	sins	since
grows	gross	pries	price	crows	cross
lose	loose	pens	pence	laws	loss

Say the following phrases without lisping :

1. Seeing peas and beans in the garden.
2. Seeking for a trace of some chemical.
3. Finding everything mixed up.

4. Hearing the bees buzz in the honeysuckle vines and rose bushes.

5. Skimming over the lake on skates.
6. Hanging the dress in Mary's room.
7. Sitting at ease.
8. Making all kinds of lace.
9. Baking cakes and pies.
10. Watching the robins and bluebirds in Bronx Park.

Test:

1. Can you do all the exercises in the Procedure and Practice Material without lisping?
2. Can you make up ten other phrases containing initial and final *s* and *z* and then read them without lisping?
3. Can you read without lisping all the words ending in *s* on the *s* general sheet (page 115)?
4. Can you carry on a conversation without lisping?

CONTRACT 6**Objective:**

Final *s* and *z* in sentences and conversation.

Final *st*, *sk*, *sm*, *sp*, *sl* in syllables, words, and phrases.

Procedure:

Do the following exercises five times each:

ē—st	ē—st	ē—st	east	['i·st]
ī—st	ī—st	ī—st	hist	['hɪst]
ě—st	ě—st	ě—st	lest	['leɪst]
â—st	â—st	â—st	last	['lɑst]
ur—st	ur—st	ur—st	burst	['bɜ·st]
ǎ—sm	ǎ—sm	ǎ—sm	chasm	['kæzm]
â—sp	â—sp	â—sp	clasp	['klɑsp]
ā—st	ā—st	ā—st	haste	['heɪst]
aw—sp	aw—sp	aw—sp	wasp	['wɔ·sp]
ō—st	ō—st	ō—st	toast	['toʊst]
ǔ—st	ǔ—st	ǔ—st	dust	['dʌst]
â—sl	â—sl	â—sl	castle	['kɑsl]

Proceed in a like manner with all vowels and diphthongs, making a word at the end if possible.

Caution :

Try to carry the correct pronunciation of the sibilant sounds into your daily speech.

Practice Material :

Say the following without lisping:

spasm	beast	boost	ask	clasp	castle
truism	list	ghost	obelisk	crisp	wrestle
schism	guest	lost	desk	rasp	vessel
prism	fast	foist	husk	lisp	missile
chasm	worst	haste	risk	gasp	hustle

Read the following phrases without lisping:

1. Telling the guest a ghost story.
2. Sitting at the desk writing notes.
3. Feeding the beast at the zoo.
4. Giving alms to the beggar on the street corner.
5. Seeing the obelisk in Central Park.
6. Sewing the hem on the dress.
7. Telling a story about the castle in Spain.
8. Breaking the clasp on the necklace.
9. Avoiding the dangerous chasm.
10. Getting much-needed sleep.

Read the following sentences without lisping:

1. The waves dashed over the rocks.
2. William Shakespeare wrote *The Merry Wives of Windsor*.
3. Hawthorne is the author of *Twice-Told Tales*.
4. The Japanese cherry blossoms are one of the sights of Washington in the spring.
5. Boys should not be tied to their mothers' apron strings.
6. Sarah has a pass for the motion pictures.

Test:

1. Can you do all the exercises in the Procedure and Practice Material without lisping?
2. Can you read ten sentences for *s* general (page 115) without lisping?
3. Can you carry on a conversation without lisping?

CONTRACT 7

Objective :

Final sibilants in sentences, paragraphs, and conversation.

Procedure :

See Contracts 5 and 6.

Caution :

Remember to make the sibilant sounds correctly *whenever* and *wherever* you speak.

Practice Material :

Read the following sentences without lisping:

1. *American Notes* shows Dickens' contempt for the American people.
2. Please pull down the shades in the sitting-room.
3. My mind is still running over some of the speeches I heard this afternoon.
4. The man is sane and honest and chivalrous.
5. The class gave a dance to raise money for the Old Soldiers' Home.
6. This is your last chance to stay in school.
7. The coarse pens are on the highest shelf.
8. I have lost the clasp of my silver chain.
9. Please ask Mrs. Cox for her daughter's dress pattern.
10. There is a very dangerous chasm near our house.

Read without lisping the following paragraph from Washington Irving's *The Legend of Sleepy Hollow*:

It was toward evening that Ichabod arrived at the castle of Heer Van Tassel, which he found thronged with the pride and flower of the country. Old farmers, a spare, leathern-faced race, in homespun coats and breeches, blue stockings, huge shoes, and pewter buckles. Their brisk, withered, little dames, in close crimped caps, long waisted gowns, homespun petticoats, with . . . gay calico pockets hanging on the outside. . . . The sons in short square-skirted coats, with rows of stupendous brass buttons, and their hair generally queued in the fashion of the times, especially if they could procure an eel-skin for the purpose, it being esteemed throughout the country, as a potent nourisher and strengthener of the hair.

Classroom conversation based on the following suggested topics:

Hobbies
The School Play
The Most Exciting School Game
An Interesting Trip

Test:

1. Can you do the exercises in the Practice Material without lisping?
2. Can you make up five more sentences and then read them without lisping?
3. Can you carry on a conversation without lisping?

CONTRACT 8

Objective:

Medial sibilants in syllables, words, phrases, and sentences.

Procedure:

Note that medial sibilants frequently occur at the beginning of a syllable; in such cases they should be treated as initial

sibilants. If they end syllables, they should be treated as final sounds.

Do the following exercises five times each:

āsa	āsa	āsa	[eɾɪsə]
āza	āza	āza	[eɾɪzə]
ēza	ēza	ēza	[iːzə]
ēsa	ēsa	ēsa	[iːsə]
ahza	ahza	ahza	[ɑːzə]
ahsa	ahsa	ahsa	[ɑːsə]
ōza	ōza	ōza	[uːzə]
ōsa	ōsa	ōsa	[uːsə]
ēza	ahza	ōza	[iːzə ɑːzə uːzə]
ēsa	ahsa	ōsa	[iːsə ɑːsə uːsə]
aska	aska	aska	[askə]
ispa	ispa	ispa	[ɪspə]
ǣspa	ǣspa	ǣspa	[æspə]

Caution :

Remember that *wherever* a sibilant occurs in a word, it is always pronounced in the *same* way.

Practice Material :

Say the following words without lisping:

history	beseem	beseech	busily	lazily
peaceful	casement	basement	buzzing	misery
tastefully	forsook	beside	dizzy	prosaic

Read the following phrases without lisping:

1. Living in solitude in a basement.
2. Standing beside a brook.
3. Opening the casement windows.
4. Lying lazily in the sun.
5. Studying the history assignment.
6. Teasing the cook for a morsel of food.
7. Seeking a peaceful retreat.
8. Asking for help in mathematics.

Read the following sentences without lisping:

1. It is hard for a lisper to say a sibilant sound.
2. The correct pronunciation of a sibilant sound is acquired through much persistent practicing.
3. The lisper must not expect to become perfect after the second lesson.
4. We must make haste slowly if we wish to be successful.
5. We left for the party at precisely seven o'clock Thursday evening.
6. As a result of the collision, our car was seriously damaged.
7. Bessie went to the hospital for an appendicitis operation.
8. A car racing at breakneck speed crashed into us and caused a serious accident.

Test:

1. Can you do all the exercises in the Procedure and Practice Material without lisping?
2. Can you read fifteen sentences for *s* general, *st*, and *sk* (pages 115, 120, and 123) without lisping?
3. Can you carry on, without lisping, a conversation in the classroom? at home? with your friends?

CONTRACT 9

Objective:

Correct production of all sibilant sounds in sentences, paragraphs, and conversation.

Procedure:

See Contracts 1 to 5 for proper formation of sounds.

Caution:

Speak slowly; be sure the sibilant sounds are pronounced correctly in every situation.

Practice Material:

Read the following sentences without lisping:

1. Theater-goers always enjoy seeing *Alice in Wonderland*.
2. The sleeves in the coats and dresses are large this spring.
3. Psychology is one of the most interesting subjects studied in school.
4. Years ago the gallery gods hissed the actors they disliked and often threw things at them.
5. Classes will be dismissed in a few days.
6. Have you had the pleasure of visiting the castle?
7. The beads scattered all over the schoolroom when the clasp of the chain broke.
8. "The shattering trumpet shrilleth high."
9. The girls had just a smattering of French in school.
10. He swore on the Bible that what he said was true.
11. The sneak thief stole many costly jewels.
12. Are you sure you can pronounce the sibilant sounds correctly in all cases?

Read without lisping the following paragraph from Boswell's *Life of Johnson*:

The accession of George the Third to the throne of these kingdoms, opened a new and brighter prospect to men of literary merit, who had been honored with no mark of royal favor in the preceding reign. His present Majesty's education in this country, as well as his taste and beneficence, prompted him to be the patron of science and the arts; and early this year, Johnson having been represented to him as a very learned and good man, without any certain provision, his Majesty was pleased to grant him a pension of three hundred pounds a year. The Earl of Bute, who was then prime minister, had the honor to announce this instance of his sovereign's bounty, concerning which, many and various stories, all equally erroneous, have been propagated, maliciously representing it as a political bribe

to Johnson, to desert his avowed principles, and become the tool of a government which he held to be founded in usurpation.

Test:

1. Can you read the sentences in the Practice Material without lisping?
2. Prepare ten more sentences and then read them without lisping.
3. Can you read the paragraph without lisping?
4. Can you converse freely without lisping?

CONTRACT 10

Objective:

Lists of words with difficult combinations of sibilant sounds.
Use of these words in sentences, paragraphs, and conversation.

Procedure:

Do the following exercises:

sfā	ksthā	sfā [sfeɾɪ	ksθeɾɪ	sfeɾɪ]
sfē	ksthē	sfē [sfi:	ksθi:	sfi:]
sfī	ksthī	sfī [sfaɪ	ksθaɪ	sfaɪ]
sfō	ksthō	sfō [sfoɾʊ	ksθoɾʊ	sfoɾʊ]

Proceed in a like manner with other vowels and diphthongs.

Caution:

Go slowly with the difficult combinations.

Practice Material:

Say the following words without lisping:

fists	chests	presents	grasps	sifts	statistics
thrusts	nest	strikes	lisps	strength	sisters
toasts	crusts	knocks	tulips	brands	churches
posts	boasts	casks	shafts	whistles	judges
tests	streets	stocks	rafts	resistance	switches
mists	tats	rasps	rifts	kisses	catches

Read the following sentences without lisping:

1. Tulips are my sister's favorite spring flower.
2. "My good blade carves the casques of men,
My tough lance thrusteth sure."
3. The lists of students show many of foreign extraction.
4. This summer has brought us a great many fogs and mists
on the Atlantic coast.
5. Statistics show that seventy-six bad checks were returned
this season.
6. The rifts in the clouds are a welcome sight these stormy
days.
7. He toasts his fingers and toes at the fireside.
8. Opportunity knocks but once.
9. The cook whistles as she sifts the flour and pits the raisins
for the plum pudding.

Read the following paragraph without lisping:

As the train whistles for the station, the soldier lifts his suitcase from the baggage-rack, collects his trunk checks, gathers up his various belongings, and says good-bye to his mates. As he descends from the train, he greets his friends who have gathered at the station to meet him. He gives his trunk checks to the porter and posts six letters in the post box at the station. Then he hails a taxi and rides through the familiar streets. He notices that the tulips and squills are in bloom. He takes deep breaths of the fragrant air and smiles as he boasts to himself that the station hacks and even the lamp posts seem like old friends.

Test:

1. Can you read the material in the Practice Material without lisping?
2. Can you read the sentences given for *s*, *z*, *st*, *sp*, *sl*, *sw*, *sn*, *sm* (pages 114-124) without lisping?

CONTRACT 11

Objective :

Correct pronunciation of all sibilant sounds in prepared paragraphs (chosen by student), sight reading, and conversation.

Procedure :

See Contract 9.

Caution :

Make it a habit to pronounce the sibilant sounds correctly at all times.

Practice Material :

To be provided by the student.

Selections for sight reading from the following suggested books:

Goldsmith, *The Vicar of Wakefield*

Scott, *Ivanhoe*

Stevenson, *Travels with a Donkey*

Dickens, *David Copperfield*

Aesop's Fables

Classroom conversation based on the following suggested topics:

The Baseball Team

Making a Garden

Planning a Luncheon

A School Picnic

The Lure of New York

A Favorite Sport

Test :

1. Can you read aloud without lisping the material that you have prepared? selections at sight?

2. Are you careful to pronounce the sibilant sounds correctly whenever you speak?

CONTRACT SHEET

Stammering

1. The sounds *ō* [o+ǔ], *l*, *n*, said smoothly and freely.

Syllables and words containing these sounds said smoothly and freely.

Phrases containing these sounds read smoothly and freely.

2. The sounds *ô* [ɔ:], *m*, *ng* [ŋ], said smoothly and freely.

Syllables and words containing these sounds said smoothly and freely.

Phrases and sentences containing these sounds read smoothly and freely.

3. The sounds *ä* [a:], *d*, *t*, said smoothly and freely.

Syllables and words containing these sounds said smoothly and freely.

Phrases and sentences containing these sounds read smoothly and freely.

4. The sounds *ē* [i:], *ī* [aĩ], *s*, *z*, said smoothly and freely.

Syllables, words, phrases, and sentences containing these sounds said smoothly and freely.

5. The sounds *ǣ* [æ], *g*, *k*, *p*, *b*, said smoothly and freely.

Syllables and words containing these sounds said smoothly and freely.

Sentences and a paragraph containing all the sounds studied since Contract 1 read smoothly and freely.

6. The sounds \bar{a} [eĭ], \bar{o} [u:], h , w , sh [ʃ], said smoothly and freely.

Syllables and words containing these sounds said smoothly and freely.

Sentences and paragraph containing all the sounds studied since Contract 1 read smoothly and freely.

7. The sounds \check{i} [ɪ], r [ɹ], j [dʒ], zh [ʒ], wh [ʌ], said smoothly and freely.

Syllables and words containing these sounds said smoothly and freely.

Sentences and paragraph containing all the sounds studied since Contract 1 read smoothly and freely.

8. The sounds \check{u} [ʌ], v , f , th voiced [ð], ow [ʊ], said smoothly and freely.

Words and sentences and paragraph containing all the sounds studied since Contract 1 read smoothly and freely.

9. The sounds \check{o} [ʊ], oor [ʊð], \grave{a} as in *ask* [ʌ], \check{e} [eɹ], ch [tʃ], said smoothly and freely.

Words containing these sounds said smoothly and freely.

A paragraph containing all the sounds studied since Contract 1 read smoothly and freely.

Questions based on the paragraph answered in complete sentences.

10. The sounds *th* voiceless [θ], *û* as in *bird* [ɜ:], *ere* as in *there* [eə], *ere* as in *here* [iə], *y* [j], said smoothly and freely.

Words, sentences, and paragraph containing these sounds read smoothly and freely.

11. A paragraph containing all the sounds studied since Contract 1 read smoothly and freely.

Questions based on the paragraph answered in complete sentences.

12. The sounds *û* [ju:], *â* as in *about* [ə], said smoothly and freely.

Words, sentences, and a short paragraph containing all the sounds studied since Contract 1 read smoothly and freely.

13. A paragraph containing all the sounds studied since Contract 1 read smoothly and freely.

Questions based on the paragraph answered in complete sentences.

14. The sounds *ö* [v], *oi* [ɔɪ], *oor* as in *floor* [ɔə], said smoothly and freely.

Words, sentences, and a short paragraph containing all the sounds studied since Contract 1 read smoothly and freely.

15. A long paragraph containing all the sounds studied since Contract 1 read smoothly and freely.

16. A trip described in a few sentences.

17. A short story read smoothly and freely.

18. A joke, short story, or incident told smoothly and freely.

19. A selection read at sight smoothly and freely.

20. A telephone conversation carried on smoothly and freely.

CONTRACT 1

Objective :

The sounds \bar{o} [oɾǔ], l , n , said smoothly and freely.

Syllables and words containing these sounds said smoothly and freely.

Phrases containing these sounds read smoothly and freely.

Procedure :

Say the following smoothly and freely:

oh	oh	oh	[oɾǔ]
no	no	no	[noɾǔ]
lo	lo	lo	[loɾǔ]
oh no	oh no	oh no	[oɾǔ noɾǔ]

Caution :

Go slowly. There is no hurry.

Practice Material :

Say the following words smoothly and freely:

low	know	only	oh	own
lone	known	knoll	no	lonely

Say the following phrases smoothly and freely:

- | | |
|-------------------------|-------------------------|
| 1. Oh no, oh no, oh no. | 4. Low and lonely. |
| 2. Low knoll. | 5. Only a lonely knoll. |
| 3. Lonely knoll. | 6. Alone and lonely. |

Test :

Can you do all the exercises in the Practice Material smoothly and freely?

Note: If you are in doubt as to how these sounds are made, see pages 22-39.

CONTRACT 2

Objective :

The sounds *ô* as in *all* [ɔ:], *m*, *ng* [ŋ], said smoothly and freely.
Syllables and words containing these sounds said smoothly and freely.

Phrases and sentences containing these sounds read smoothly and freely.

Procedure :

Do the following exercises smoothly and freely:

aw	aw	aw [ɔ:]
law	law	law [lɔ:]
maw	maw	maw [mɔ:]
naw	naw	naw [nɔ:]

Caution :

Remember to put into practice the slogan, "I can speak well if I speak slowly."

Practice Material :

Say the following words smoothly and freely:

all	Maude	owe	long
law	maul	moan	song
lawn	gnaw	gnome	wrong

Read the following phrases and sentences smoothly and freely:

- | | |
|-----------------|-----------------------------|
| 1. Knowing all. | 4. Mow the lawn. |
| 2. Lonely mole. | 5. Know the law. |
| 3. A low moan. | 6. The law is known to all. |

Test :

Can you do all the exercises given in the Practice Material smoothly and freely?

Note: If you are in doubt as to how any of these sounds is made, see pages 22-39.

CONTRACT 2A

Objective :

See Contract 2.

Procedure :

Do the exercises given in Contracts 1 and 2.

Caution :

Read slowly.

Practice Material :

Read the following phrases and sentences smoothly and freely:

- | | |
|---------------------------------------|-------------------------------------|
| 1. Mowing the lawn. | 4. The gnome is all alone. |
| 2. "Alone, alone, all, all
alone." | 5. The mole knows no law. |
| 3. Loaning the lawn mower. | 6. The gnome knows all the
laws. |

Test :

1. Can you read the phrases and sentences in the Practice Material smoothly and freely?

2. Tell in a few words about mowing the lawn or some other country experience. Or, if you prefer, describe briefly a ferry ride.

CONTRACT 3

Objective :

The sounds *ä* [ɑ:], *d*, *t*, said smoothly and freely.

Syllables and words containing these sounds said smoothly and freely.

Phrases and sentences containing these sounds read smoothly and freely.

Procedure :

Do the following exercises smoothly and freely:

ah	ah	ah [ɑ:]
dah	dah	dah [dɑ:]
tah	tah	tah [tɑ:]

Caution :

Remember to go slowly.

Practice Material :

Say the following words smoothly and freely:

bard	darn	mar	tardy
card	dart	start	tarnish
cart	lard	tar	tart

Read the following phrases and sentences smoothly and freely:

1. Lonely toad.
2. Doleful mole.
3. Toting a load.
4. The toad knows the mole.
5. Tote the load to the lawn.

Test :

1. Can you do all the exercises in the Practice Material smoothly and freely?
2. Tell in a few words about something interesting that happened to you today.

Note: If there are any sounds that you do not know how to make, see pages 22-39.

CONTRACT 3A**Objective :**

See Contract 3.

Procedure :

Do the exercises given in Contracts 1, 2, and 3.

Caution :

Remember there is no hurry.

Practice Material :

Read the following phrases and sentences smoothly and freely:

1. Lonely and doleful.
2. Dawdling along in the morning.

3. All dawdled along dolefully.
4. The target is on the knoll.
5. The doleful mole lauds the lonely toad.

Test :

1. Can you read the sentences in the Practice Material smoothly and freely?
2. In a few words describe smoothly and freely a school game that you have attended recently.

CONTRACT 4

Objective :

The sounds \bar{e} [i:], \bar{i} [aɪ], s, z, said smoothly and freely.

Syllables, words, phrases, and sentences containing these sounds said smoothly and freely.

Procedure :

Do the following exercises smoothly and freely:

aye	aye	aye [aɪ]
ice	ice	ice [aɪs]
\bar{e}	\bar{e}	\bar{e} [i:]
$\bar{e}z$	$\bar{e}z$	$\bar{e}z$ [i:z]

Caution :

Speak slowly and be sure of what you are going to say before you start.

Practice Material :

Say the following words smoothly and freely:

eyes	mice	slice	ease	see
ice	my	slight	lea	seize
lies	sigh	Zuyder Zee	lease	tease

Read the following phrases and sentences smoothly and freely:

1. Sighing for ease.
2. Seeing the ice.
3. Easing the eyes.
4. It is time to dine.
5. See the stars.
6. The tide is low at nine.

Test:

1. Can you do all the exercises in the Practice Material smoothly and freely?
2. Can you write five more phrases and five more sentences containing the words given in the Practice Material and then read them smoothly and freely?
3. Tell about going swimming, going skating, or working in the garden.

Note: If you are not sure about how any of these sounds is made, see pages 22-39.

CONTRACT 4A**Objective:**

See Contract 4.

Procedure:

Review the exercises given in previous contracts.

Caution:

Remember there is no hurry.

Practice Material:

Read the following phrases and sentences smoothly and freely:

1. Sowing the seed.
2. Dining at ease.
3. Seeding the lawn.
4. Leila was lying on the lea.
5. They sailed on the Zuyder Zee.
6. The sailor was going to sea.
7. The farmers were sowing the seed.
8. It is easy to sew a seam.

Test:

1. Can you read all the phrases and sentences in the Practice Material smoothly and freely?

2. Can you make up five more sentences containing sounds studied to date and then read them smoothly and freely?

CONTRACT 5

Objective :

The sounds *ă* [æ], *g*, *k*, *p*, *b*, said smoothly and freely.

Syllables and words containing these sounds said smoothly and freely.

Sentences and paragraph containing all the sounds studied since Contract 1 read smoothly and freely.

Procedure :

Do the following exercises smoothly and freely:

ăb	ăb	ăb [æb]
ăp	ăp	ăp [æp]
kăp	kăp	kăp [kæp]
kăb	kăb	kăb [kæb]
găb	găb	găb [gæb]
găp	găp	găp [gæp]

Caution :

Speak slowly. Read slowly.

Practice Material :

Say the following words smoothly and freely:

back	ban	bag	bind
pack	can	gap	guile
cab	pan	babble	kind
cap	plan	gabble	pine

Read the following sentences smoothly and freely:

1. The sailboat seemed to be going back.
2. Sam buys nine pies.
3. Pack the boxes and bags.
4. The gardener sold beans and peas.
5. The lamb gambols on the lea.

Read the following paragraph smoothly and freely:

Tom and Bob like to go skating. Sometimes they skate all day. When the snow is deep, they go skiing and coasting. Skating and coasting and skiing are their main sports.

Test :

1. Can you read all the sentences in the Practice Material smoothly and freely?
2. Can you read the paragraph in the Practice Material smoothly and freely?
3. Describe in a few words one of your experiences in winter sports.

Note: If you are in doubt about how any of these sounds is made, see pages 22-39.

CONTRACT 5A

Objective :

See Contract 5.

Procedure :

Review the exercises given in previous contracts.

Caution :

Speak slowly and smoothly.

Practice Material :

Read the following sentences slowly and smoothly:

1. I told the tale of the lonely mole.
2. "Lower the boats," called the captain.
3. I planted seeds in the garden.
4. Leila bought peas and beans from the gardener.
5. I like to go coasting in the deep snow.
6. Although I am often alone I am not lonely.

Read the following paragraph slowly and smoothly:

Long, long ago, a king named Saul led an army into battle. The battle lasted all night long. Saul died at the close of the battle, and all the people sang songs of mourning for the kind old king.

Test:

1. Can you read the sentences in the Practice Material smoothly and freely?
2. Can you read the paragraph in the Practice Material smoothly and freely?
3. Tell in a few words a story you have read about an accident at sea, or about a fire in the city or country.

CONTRACT 6

Objective:

The sounds \bar{a} [eɪ], \bar{o} [u:], h , w , sh [ʃ], said smoothly and freely. Syllables and words containing these sounds said smoothly and freely.

Sentences and a paragraph containing all the sounds studied since Contract 1 read smoothly and freely.

Procedure:

Do the following exercise smoothly and freely:

$h\bar{a}$	$h\bar{a}$	$h\bar{a}$ [heɪ]
$w\bar{a}$	$w\bar{a}$	$w\bar{a}$ [weɪ]
$h\bar{o}$	$h\bar{o}$	$h\bar{o}$ [hu:]
$w\bar{o}$	$w\bar{o}$	$w\bar{o}$ [wu:]

Caution:

Go slowly.

Practice Material:

Say the following words smoothly and freely:

case	hay	same	who	shoot
day	haze	tame	whose	woo
haste	lay	wail	loose	you
hate	pay	way	shoe	zoo

Read the following sentences smoothly and freely:

1. "The One Horse Shay" is a poem by Holmes.
2. "The more haste, the less speed," is a good saying for the stammerer.
3. Whose shoe is lying on the highway?
4. "Time and tide wait for no man."
5. Who is playing on the sandy beach?
6. Hazy days are lazy days.
7. "Save for a rainy day," is a wise saying.
8. We shall ride home in the wagon today.

Read the following short paragraph smoothly and freely:

Paul and Bob were playing baseball on the highway. An automobile came along and knocked Paul over. Bob called the policeman on the corner. He drove Paul to the hospital. Paul was badly scared, but he had no bones broken. He went home gaily the next day, and will not play ball on the highway again.

Test:

1. Can you read all the sentences in the Practice Material smoothly and freely?
2. Can you read the paragraph in the Practice Material smoothly and freely?
3. Tell in a few words about how you spent the last stormy day.

Note: If you are in doubt about how any of these sounds is made, see pages 22-39.

CONTRACT 7

Objective:

The sounds *ɪ* [ɪ], *r* [ɹ], *j* [dʒ], *zh* [ʒ], *wh* [ʍ], read smoothly and freely.

Syllables and words containing these sounds said smoothly and freely.

Sentences and paragraph containing all the sounds studied since Contract 1 read smoothly and freely.

Procedure :

Do the following exercises smoothly and freely:

rā	rā	rā	[ɹeɹɪ]
jī	jī	jī	[dʒaɪ]
jā	jā	jā	[dʒeɹɪ]
rē	rē	rē	[ɹi:]
rī	rī	rī	[ɹaɪ]

Caution :

Speak slowly and quietly.

Practice Material :

Say the following words smoothly and freely:

wheat	whim	gypsy	jib	decision
which	whip	midget	ginger	derision
whine	whit	ridge	judge	measure

Read the following sentences smoothly and freely:

1. The gypsies camped on the ridge.
2. You may have toast and tea with ginger and jam.
3. The measurements of the room were nine by sixteen.
4. The jack rabbit ran gingerly along the ridge.
5. The jays squawked angrily at the farmers who were garnering the wheat.
6. It is a pleasure to ride along the ridge in the spring.
7. They were engaged in spring cleaning at the mansion on the hill.
8. They were painting the room cream trimmed with dull green.

Read the following paragraph smoothly and freely:

Christmas is a season of goodwill. People are apt to be kinder and more generous at that time than at

any other. The giving of gifts is customary at this season. It sometimes degenerates into barter and exchange, but, in its best sense, it is characteristic of the feeling of goodwill which is so important a part of the Christmas celebration.

Test:

1. Can you read all the sentences in the Practice Material smoothly and freely?
2. Can you prepare six more sentences using the words given above and then read them smoothly and freely?
3. Can you read the paragraph in the Practice Material smoothly and freely?
4. Tell the class in a few words about one of the following subjects:

Spring Cleaning
Painting a House
A Subway Ride

Note: If you are in doubt about any sound, see pages 22-39.

CONTRACT 8

Objective :

The sounds *ũ* [ʌ], *v*, *f*, *th* voiced [ð], *ow* [aʊ], said smoothly and freely.

Words and sentences and paragraphs containing all the sounds studied since Contract 1 read smoothly and freely.

Procedure :

Do the following exercises:

thũ	thũ	thũ [ðʌ]
vũ	vũ	vũ [vʌ]
fũ	fũ	fũ [fʌ]
vow	vow	vow [vaʊ]
fow	fow	fow [faʊ]

Caution :

Do not try to hurry.

Practice Material:

Say the following words smoothly and freely:

up	sound	town	down	ground
thus	love	another	thou	foul
fun	luff	found	vow	mouth (v.)
hum	over	thine	with	cough

Read the following sentences smoothly and freely:

1. The fair grounds were not very far from town.
2. The father of the family vowed that he would take plenty of life insurance.
3. "Make hay while the sun shines."
4. "It is always darkest just before dawn."
5. Can you find the fellow who fired the pistol?
6. The paper hangers were papering the northeast bedroom.
7. Singing is a sign of happiness.
8. The ivy vine grows over the front of the building.
9. "A place for everything, and everything in its place" is a good motto.
10. Christmas and Easter are family feast days.

Read smoothly and freely the following paragraph from Washington Irving's *The Legend of Sleepy Hollow*:

His school-house was a low building of one large room, rudely constructed of logs, the windows partly glazed, and partly patched with leaves of old copy-books. It was most ingeniously secured at vacant hours by a withe twisted in the handle of the door, and stakes set against the window shutters, so that though a thief might get in with perfect ease, he would find some embarrassment in getting out. . . . The school-house stood in a rather lonely but pleasant situation, just at the foot of a woody hill, with a brook running close by, and a formidable birch tree growing at one end of it.

Test:

1. Can you read all the sentences above smoothly and freely?
2. Can you prepare seven more sentences and then read them smoothly and freely?
3. Can you read the paragraph in the Practice Material smoothly and freely?
4. Tell the class in a few words about one of your hobbies.

Note: If you are in doubt about how to make any sound, see pages 22–39.

CONTRACT 9**Objective:**

The sounds *oö* [ʊ], *oor* as in *poor* [ʊə], *ä* as in *ask* [a], *ě* [eɾ], *ch* [tʃ], said smoothly and freely.

Words containing these sounds said smoothly and freely.

A paragraph containing all the sounds studied since Contract 1 read smoothly and freely.

Questions based on this paragraph answered in complete sentences.

Procedure:

Do the following exercises:

chöö	chöö	chöö [tʃʊ]
chě	chě	chě [tʃeɾ]
chä	chä	chä [tʃa]
choor	choor	choor [tʃʊə]

Caution:

Go slowly.

Practice Material:

Say the following words smoothly and freely:

ask	butcher	best	lure
class	foot	check	moor
last	look	chest	poor
past	pull	wretch	sure

Read smoothly and freely the following paragraph from Washington Irving's *Rip Van Winkle*:

In that same village, and in one of those very houses, (which, to tell the precise truth, was sadly time-worn and weather-beaten) there lived many years since, while the country was yet a province of Great Britain, a simple, good-natured fellow, of the name of Rip Van Winkle. He was a descendant of the Van Winkles who figured so gallantly in the chivalrous days of Peter Stuyvesant, and accompanied him to the siege of Fort Christina. He inherited, however, little of the martial character of his ancestors. I have observed that he was a simple, good-natured man; he was, moreover, a kind neighbor, and an obedient and hen-pecked husband.

Answer the following questions in complete sentences:

1. In what kind of house did Rip Van Winkle live?
2. What kind of person was Rip Van Winkle?
3. Was he like his ancestors?
4. What did his ancestors do?
5. What sort of woman was Dame Van Winkle?

Test:

1. Can you read the words and the paragraph in the Practice Material smoothly and freely?
2. Can you read smoothly and freely another short paragraph from *Rip Van Winkle*?
3. Can you answer the questions in the Practice Material smoothly and freely?

CONTRACT 10

Objective:

The sounds *th* voiceless [θ], *û* as in *bird* [ɜ:], *ere* as in *there* [ɛə], *ere* as in *here* [ɪə], *y* [j], said smoothly and freely.

Words, sentences, and paragraph containing these sounds read smoothly and freely.

Procedure :

Do the following exercises smoothly and freely:

irth	irth	irth [ɜ·θ]
thir	thir	thir [θɜ:]
yir	yir	yir [jɜ:]
year	year	year [jiə]

Caution :

Speak slowly and rhythmically.

Practice Material :

Say the following words smoothly and freely:

bird	third	fearless	care	breath
earth	thermal	hear	fair	heath
eternal	word	theater	mare	tooth
nurse	yearn	year	there	youth

Read the following sentences smoothly and freely:

1. On the third morning, the sky was blue, the earth was green, and I heard the birds singing.
2. Winter is beginning early this year.
3. They met at the corner of Thirty-first Street and Fifth Avenue.
4. The Red Cross asks us to share with others.
5. The man will be thirty-three years old tomorrow.
6. Yesterday was the fifth of November.
7. Have you been to the theater lately?

Read smoothly and freely the following paragraph from Washington Irving's *The Legend of Sleepy Hollow*:

The school-master is generally a man of some importance in the female circle of a rural neighborhood, being considered a kind of idle, gentleman-like person-

age, of vastly superior taste and accomplishments to the rough country swains, and, indeed, inferior in learning only to the parson. His appearance, therefore, is apt to occasion some little stir at the tea-table of a farm-house, and the addition of a dish of cakes or sweetmeats, or, peradventure, the parade of a silver teapot.

Test :

1. Can you say the words in the Practice Material smoothly and freely?
2. Can you read the sentences in the Practice Material smoothly and freely?
3. Can you read the above paragraph smoothly and freely?
4. Describe the appearance of Ichabod Crane when he went to the Van Tassels' party.

CONTRACT 11**Objective :**

A paragraph containing all the sounds studied since Contract 1 read smoothly and freely.

Questions based on the paragraph answered in complete sentences.

Procedure :

Review the exercises in preceding contracts.

Caution :

Remember there is plenty of time.

Practice Material :

Read the following paragraph from Irving's *The Legend of Sleepy Hollow* smoothly and freely:

All was now bustle and hubbub in the late quiet school-room. The scholars were hurried through their lessons without stopping at trifles, those who were nimble skipped over half with impunity, and those who were

tardy, had a smart application, now and then, in the rear, to quicken their speed, or help them over a tall word. Books were flung aside without being put away on the shelves, inkstands were overturned, benches thrown down, and the whole school was turned loose an hour before the usual time, bursting forth like a legion of young imps, yelping and racketing about the green, in joy of their early emancipation.

Answer the following questions smoothly and freely, and in complete sentences:

1. How did the students do their lessons on the afternoon in question?
2. What was done with the books?
3. What happened to the ink-stands?
4. What was done with the benches?
5. Were the students glad to get out early?
6. How did they show this?

Test:

1. Can you read the above paragraph smoothly and freely?
2. Can you answer the above questions smoothly and freely?
3. Can you find another paragraph from *The Legend of Sleepy Hollow* and read it smoothly and freely?

CONTRACT 12

Objective:

The sounds *ū* [ju:], *ā* as in *about* [ə], said smoothly and freely.

Words, sentences, and a short paragraph containing all the sounds studied since Contract 1 read smoothly and freely.

Procedure:

Do the following exercises smoothly and freely:

nū	nū	nū	new ['nju:]
fū	fū	fū	few ['fju:]
dū	dū	dū	due ['dju:]

tū	tū	tū	tune ['tju:n]
kū	kū	kū	cue ['kju:]
mū	mū	mū	mew ['mju:]

Caution :

Take your time.

Practice Material :

Say the following words smoothly and freely:

cue	endure	mew	sue	about
cupola	few	music	tube	above
cure	fume	news	tune	ado
cute	furor	puny	Tuesday	aground
dew	humid	pure	tutor	amount
duke	immune	student	youth	around

Read the following sentences smoothly and freely:

1. The musical comedy had few new songs.
2. The newspaper told about the fire Tuesday.
3. The dew is on the grass in the early morning.
4. Poets find that the muse is not to be summoned at will.
5. The sand dunes are high on Cape Cod.
6. This product violates the Pure Food Laws.
7. Were you walking around the house about five o'clock?

Read the following paragraph from Irving's *The Legend of Sleepy Hollow* smoothly and freely:

It was, as I have said, a fine autumnal day, the sky was clear and serene, and nature wore that rich and golden livery which we always associate with the idea of abundance. The forests had put on their sober brown and yellow, while some of the trees of the tenderer kind had been nipped by the frosts into brilliant dyes of orange, purple and scarlet. Streaming files of wild ducks began to make their appearance high in the air; the bark of a squirrel might be heard from the groves of beech and hickory nut trees, and the pensive whistle of the quail at intervals from the neighboring stubble-field.

Test:

1. Can you say the words in the Practice Material smoothly and freely?
2. Can you read the sentences in the Practice Material smoothly and freely?
3. Can you read the above paragraph smoothly and freely?
4. Describe an autumn day in New York or in your home town.

CONTRACT 13**Objective:**

A paragraph containing all the sounds studied since Contract 1 read smoothly and freely.

Questions based on the paragraph answered in complete sentences.

Procedure :

Review exercises in previous contracts.

Caution :

There is no reason for haste.

Practice Material :

Read smoothly and freely the following paragraph from Washington Irving's *The Legend of Sleepy Hollow*:

The gallant Ichabod now spent at least an extra half hour at his toilet, brushing and furbishing up his best, and indeed only suit of rusty black, and arranging his looks by a bit of broken looking glass, that hung up in the school-house. That he might make his appearance before his mistress in the true style of a cavalier, he borrowed a horse from . . . Hans Van Ripper, and thus gallantly mounted, issued forth, like a knight-errant in search of adventures. . . . The animal he bestrode was a broken down plough-horse, that had outlived almost everything but his viciousness. He was gaunt and shagged, with a ewe neck and a head

like a hammer. His rusty mane and tail were tangled and knotted with burrs. One eye had lost a pupil and was glaring and spectral, but the other had the gleam of a genuine devil in it. Still he must have had fire and mettle in his day, if we can judge from the name he bore of "Gunpowder."

Answer the following questions smoothly and freely and in complete sentences:

1. What color was Ichabod's best suit?
2. Did he have any other suit?
3. To whom did the horse belong?
4. What was the name of the horse?
5. Was the horse gentle?
6. Was the horse young or old?
7. Describe the horse's eyes.
8. Describe the general appearance of the horse.

Test:

1. Can you read the paragraph above smoothly and freely?
2. Can you answer the questions smoothly and freely?
3. Tell about some experience in horseback riding or some other sport.

CONTRACT 14

Objective:

The sounds *ō* [ɒ], *oi* [ɔɪ], *oor* as in *floor* [ɒə], said smoothly and freely.

Words, sentences, and a short paragraph containing all the sounds studied since Contract 1 read smoothly and freely.

Procedure:

Do the following exercises smoothly and freely:

noi	noi	noi	noise ['nɔɪz]
boi	boi	boi	boy ['bɔɪ]

bor	bor	bor	bore ['bɔə]
cor	cor	cor	core ['kɔə]

Caution :

Take plenty of time.

Practice Material :

Say the following words smoothly and freely:

choice	royal	bore	floor	chocolate	not
cloister	toil	chore	sore	coffee	plot
noise	turmoil	door	tore	hot	shot

Read the following sentences smoothly and freely:

1. I want hot coffee and not hot chocolate.
2. A great deal of noise and shouting attended the royal wedding.
3. There is a great turmoil on July Fourth.
4. Mary tore her dress when she fell on the floor.
5. The boy ate the apple down to the core.
6. The children were told not to loiter on their way home from school.
7. You will have to take your choice between these two plays.

Read smoothly and freely the following paragraph from Washington Irving's *The Legend of Sleepy Hollow*:

Ichabod was a suitable figure for such a steed. He rode with short stirrups which brought his knees nearly up to the pommel of the saddle. His sharp elbows stood out like grasshoppers'. He carried his whip perpendicularly in his hand like a sceptre, and as his horse jogged on, the motion of his arms was not unlike the flapping of a pair of wings. A small wool hat rested on the top of his nose, for so his scanty strip of forehead might be called; and the tails of his black coat fluttered out almost to the horse's tail. Such was the appearance of Ichabod and his steed, as they shambled out of the gate of Hans Van Ripper, and it was altogether such

an apparition as is seldom to be met with in broad daylight.

Test:

1. Can you say the above words smoothly and freely?
2. Can you read the above sentences smoothly and freely?
3. Can you read the above paragraph smoothly and freely?
4. Describe an amusing character from another story.

CONTRACT 15**Objective:**

A long paragraph containing all the sounds studied since Contract 1 read smoothly and freely.

Procedure:

If necessary, review the exercises in previous contracts.

Caution:

You have proved that you can say all the sounds of English. Therefore, if you go slowly, you can speak and read with ease.

Practice Material:

Read smoothly and freely the following paragraph from *The Stage Coach* by Washington Irving:

Perhaps it might be owing to the pleasant serenity that reigned in my own mind that I fancied I saw cheerfulness in every countenance throughout the journey. A stage-coach, however, carries animation with it, and puts the world in motion as it goes along. The horn sounded at the entrance of a village produces a general bustle. Some hasten forth to meet friends; some with bundles and bandboxes to secure places, and in the hurry of the moment can hardly take leave of the group that accompanies them. In the meantime, the coachman has a world of small commissions to execute. Sometimes he delivers a hare or a pheasant; sometimes jerks a small parcel or newspaper to the

door of the public-house; and sometimes, with knowing leer and words of sly import, hands to some half-blushing, half-laughing housemaid an odd-shaped billet-doux from some rustic admirer. As the coach rattles through the village, everyone runs to the window, and you have glances on every side of fresh country faces, and blooming, giggling girls. At the corners are assembled juntas of village idlers and wise men, who take their stations there for the important purpose of seeing company pass; but the sagest group is at the blacksmith's, to whom the passing of the coach is an event fruitful of much speculation.

Test:

1. Can you read the above paragraph smoothly and freely?
2. Tell about the most interesting experience you ever had.

CONTRACT 16**Objective :**

A trip described in a few sentences smoothly and freely.

Procedure :

Review, as needed, the exercises that have proved helpful.

Caution :

Remember that you have proved that you can say all the sounds of the language smoothly and freely. Hence, if you go slowly, you will speak well.

Practice Material :

Furnished by the student.

Test :

1. Can you tell in a few sentences about some trip you have taken?
2. Can you speak smoothly and freely when doing this?

CONTRACT 17

Objective :

A short story read smoothly and freely.

Procedure :

Review exercises that have proved helpful.

Caution :

Read slowly, and you will read smoothly.

Practice Material :

Read the following story smoothly and freely:

THE TOWN MOUSE AND THE COUNTRY MOUSE

Now you must know that a Town Mouse once upon a time went on a visit to his cousin in the country. He was rough and ready, this cousin, but he loved his town friend and made him heartily welcome. Beans and bacon, cheese and bread were all he had to offer, but he offered them freely. The Town Mouse rather turned up his long nose at this country fare, and said, "I cannot understand, Cousin, how you can put up with such poor food as this, but, of course, you cannot expect anything better in the country; come you with me and I will show you how to live. When you have been in town a week you will wonder how you could ever have stood a country life." No sooner said than done. The two mice set off for the town and arrived at the Town Mouse's residence late that night. "You will want some refreshments after our journey," said the polite Town Mouse, and took his friend into the grand dining room. There they found the remains of a fine feast, and soon the two mice were eating up jellies and cakes and all that was nice. Suddenly they heard growling and barking. "What is that?" said the Country Mouse. "It is only the dogs of the house," answered the other. "Only!" said the

Country Mouse. "I do not like that music at my dinner." Just at that moment, the door flew open, and in came two mastiffs, and the two mice had to scamper down and run off. "Good-bye, Cousin," said the Country Mouse. "What! going so soon?" said the other. "Yes," he replied:

"Better beans and bacon in peace than cakes and ale in fear."

Test:

1. Can you read the above fable smoothly and freely?
2. Can you tell the story in your own words smoothly and freely?

CONTRACT 18**Objective:**

A joke, short story, or incident told smoothly and freely.

Procedure:

See Contract 14.

Caution:

Think about the story before you begin speaking; go slowly, and you will tell it well.

Practice Material:

To be furnished by the student.

Test:

Can you tell a joke, short story, or incident, speaking smoothly and freely?

CONTRACT 19**Objective:**

A selection read at sight smoothly and freely.

Procedure:

See Contract 14.

Caution :

You have proved that you can read smoothly and freely material that you have practiced. If you take time and try to understand the author's thought, you will read well at sight.

Practice Material :

Read the following smoothly and freely at sight:

THE FOX AND THE STORK

At one time the Fox and the Stork were on visiting terms, and seemed very good friends. So the Fox invited the Stork to dinner. For a joke he put nothing before her but some soup in a very shallow dish. This the Fox could easily lap up, but the Stork could only wet the end of her long bill in it, and left the meal as hungry as when she began.

"I am sorry," said the Fox, "that the soup is not to your liking."

"Pray do not apologize," said the Stork. "I hope you will return this visit, and come and dine with me soon."

So a day was appointed when the Fox should visit the Stork, but when they were seated at table, all that was for their dinner was contained in a very narrow, long-necked jar with a narrow mouth. The Fox could not insert his snout in this, so all he could manage to do was to lick the outside of the jar.

"I will not apologize for the dinner," said the Stork:

"One bad turn deserves another."

Test :

1. Can you read the above selection at sight smoothly and freely?
2. Can you tell the story smoothly and freely in your own words?
3. Can you find another selection and read it at sight smoothly and freely?

CONTRACT 20

Objective :

A telephone conversation carried on smoothly and freely.
Remember to speak slowly and distinctly.

Practice Material :

Take every opportunity to talk on the telephone.

Test :

Can you carry on a short telephone conversation, speaking smoothly and freely?

CONTRACT SHEET

Defective Phonation

1. List of words and phrases read to discover defects in pronunciation.

2. Correct pronunciation of consonants *t* and *k*.

Correct use of these sounds in words, phrases, and sentences.

3. Correct pronunciation of *t* and *k* in sentences, paragraph, and conversation.

4. Correct pronunciation of sounds *w* and *r*.

Correct use of these sounds in words, phrases, and sentences.

5. Correct pronunciation of *w* and *r* in sentences, paragraphs, and conversation.

6. Correct pronunciation of *l* as initial, middle, and final sound.

Correct pronunciation of *l* in words, phrases, and sentences.

7. Correct pronunciation of *l* in sentences, paragraphs, and conversation.

8. Correct pronunciation of sibilant sounds.

9. Correct pronunciation of all sounds in sentences and conversation.

10. Correct pronunciation of all sounds in prepared paragraphs, sight reading, and conversation.

CONTRACT 1

Objective :

Discovery of sounds that are mispronounced.

Test :

1. Read the following words:

bee	last	shoe	cot	try	tour
did	fern	put	song	loiter	floor
very	church	oath	rather	Troy	pleasure
then	up	note	cake	wound	Tuesday
says	judge	go	take	round	hew
care	soon	all	kite	theater	tune
land	zoo	because	white	year	duke

2. Read the following phrases:

- a. Taking a cake to the fair.
- b. Skating around the town on roller skates.
- c. Wearing a red rose.
- d. Thinking out a problem.
- e. Lying around on the sand.
- f. Winding the clock.
- g. Rounding the bend.
- h. Watering the plants.
- i. Hearing the moaning of the wind.
- j. Leaving the child with his father.
- k. Taking a last look at the sand dunes.
- l. Shoeing a horse.
- m. Touring in Germany.
- n. Measuring up the young man.

o. Whining about everything.

p. Going to the lily pond.

Note to instructor: In general you will find the sound *t* substituted for *k*, *w* substituted for *r*, and the sound *l* and the sibilants mispronounced. These mispronunciations are provided for in the following contracts. The exercises given for the various sounds in Part III will afford opportunity for practice of any other sounds that may be mispronounced.

CONTRACT 2

Objective :

Correct pronunciation of consonants *t* and *k*.

Correct use of these sounds in words, phrases, and sentences.

Procedure :

Place the tip of the tongue on the upper gum and say:

t	t	t
tā	tā	tā [teɾɪ]
tī	tī	tī [təɪ]
tō	tō	tō [toɾʊ]

Proceed in the same way with other vowels and diphthongs.

Say the following:

ăt	ăt	ăt [æt]
ět	ět	ět [ert]
īt	īt	īt [ɪt]

Proceed in like manner with other vowels and diphthongs.

Place the back of the tongue against the soft palate, remove it quickly, and say:

kā	kā	kā [keɾɪ]
kī	kī	kī [kəɪ]
kō	kō	kō [koɾʊ]

Proceed in like manner with other vowels and diphthongs.

Do the following exercises:

ăk	ăk	ăk [æk]
īk	īk	īk [ɪk]
ěk	ěk	ěk [eɾk]

Proceed in like manner with other vowels and diphthongs.

Caution :

Do not confuse the two sounds *t* and *k*.

Practice Material :

Say the following words, exercising great care in the pronunciation of *k*:

keep	colonel	cone	kale	cast
kitty	cup	call	cage	could
kettle	consider	car	cowl	cane
cattle	cool	kine	cow	coil

Read the following sets of words horizontally and vertically, being particularly careful about the pronunciation of the sounds *t* and *k*:

teem	keen	task	cast	took	cook
tick	kit	Turk	curt	toque	coat
ten	ken	tuck	cut	talk	caught
tack	cat	tool	cool	tock	cot
tart	cart	tike	kite	tear	care

Read the following phrases, exercising particular care with *t* and *k*:

1. Taking Kate to the party.
2. Tacking the carpet to the floor.
3. Keeping the test papers in the desk drawer.
4. Telling the tale of the fox and the crow.
5. Carrying a pitcher of water.
6. Keeping time to the music.
7. Going to a quilting party.
8. Covering the tulips with leaves.
9. Casting about for an idea.
10. Cooking for ten people.

Read the following, taking great care with the sounds *t* and *k*:

1. Carrie and Kate took Cousin Tom to see the tugboat race.
2. Kitty went coasting on her new sled Christmas day.
3. Crowds of children went skating today.
4. There was scarcely a drop of water in the pitcher.
5. The teacher scolded Cora for not telling the truth.
6. The class was scanning a line of poetry.
7. The hungry children ate crackers and crab-apple jelly.
8. Catherine had ice cream and cake at the Christmas party.
9. You will catch cold if you are not careful.
10. Tom caught a turkey for Thanksgiving dinner.

Test:

1. Can you do all the exercises in the Practice Material, pronouncing every *k* and *t* correctly?
2. Can you read all the sentences on pages 102–103, making these sounds correctly?

CONTRACT 3

Objective :

Correct pronunciation of *t* and *k* in sentences, paragraphs, and conversation.

Procedure :

See Contract 2.

Caution :

See Contract 2.

Practice Material :

Read the following sentences, exercising great care in the pronunciation of *t* and *k*:

1. The king had the courage of his convictions.
2. The farmer is carrying corn and cabbage to market.

3. Will you come to The Corner Cupboard for afternoon tea?
4. At what date does Congress convene?
5. Catherine makes herself a congenial companion.
6. Conrad had a comfortable trip to Connecticut.
7. Claudia took a black chocolate cake to the picnic.
8. Take your time in climbing up the embankment.
9. Tom was congratulated because he was such a fine conversationalist.
10. Can you tell the answer to this conundrum?

Read the following paragraph from Scott's *Ivanhoe*, exercising great care with the sounds *t* and *k*:

The consequences of the encounter were not instantly seen, for the dust raised by the tramping of so many steeds darkened the air, and it was a minute ere the anxious spectators could see the fate of the encounter. When the fight became visible, half the knights on each side were dismounted, some by the dexterity of their adversary's lance,—some by the superior weight and strength of opponents,—some lay stretched on the earth as if never more to rise,—some had already gained their feet, and were closing hand to hand with those of their antagonists who were in the same predicament,—and several on both sides, who had received wounds by which they were disabled, were stopping their blood with their scarfs, and endeavoring to extricate themselves from the tumult. The mounted knights, whose lances had been almost all broken by the fury of the encounter, were now closely engaged with their swords, shouting their war-cries, and exchanging buffets, as if honor and life depended on the issue of the combat.

Test:

1. Can you read the exercises given in the Practice Material, pronouncing correctly all words containing the sounds *t* and *k*?
2. Can you tell the story of the above encounter, using the sounds *t* and *k* correctly?

3. Can you make up ten more sentences containing these sounds and then read them correctly?

CONTRACT 4

Objective :

Correct pronunciation of the sounds *w* and *r* [ɹ].

Correct use of these sounds in words, phrases, and sentences.

Procedure :

Round the lips gently and make the sound *w* (see page 32). Do the following exercises:

wā	wā	wā [weɹɪ]
wō	wō	wō [woɹʊ]
wī	wī	wī [wiɹ]
wē	wē	wē [wi:]

Proceed in like manner with other vowels and diphthongs.

Raise the front of the tongue toward the roof of the mouth; curl it slightly back toward the soft palate and make the sound *r* [ɹ] (see page 35). Do the following exercises:

rā	rā	rā [ɹeɹɪ]
rō	rō	rō [ɹoɹʊ]
rī	rī	rī [ɹiɹ]
rē	rē	rē [ɹi:]

Proceed in a like manner for other vowels and diphthongs.

Caution :

Do not confuse these two sounds.

Practice Material :

Say the following words, exercising great care in the pronunciation of the sound *r* [ɹ]:

real	rather	very	cherry	dress
wrist	rice	bury	carry	grass
rust	rail	Kerry	barrier	crash
root	rear	Jerry	berry	thrash
roll	rare	married	ferry	press
raw	roar	merry	curry	trash

Read the following sets of words horizontally and vertically, exercising great care not to substitute *w* for *r* [ɹ]:

weed	read	wear	rare	woe	row
wig	rig	won	run	wad	rod
wed	red	woo	rue	wight	right
wide	ride	wade	raid	we're	rear
wait	rate	wound	round	wooter	truer

Read the following phrases, exercising special care with the sounds *w* and *r* [ɹ]:

1. Wearing a red dress.
2. Reading a ridiculous story.
3. Writing a very fine book.
4. Weeding the rose garden.
5. Running around town.
6. Reaching up to the high window.
7. Wondering what is the right thing to do.
8. Wrestling with a problem.

Read the following sentences, being careful not to confuse the sounds *w* and *r* [ɹ]:

1. Mary was reading a red book.
2. These ready-made dresses are very practical.
3. Rita was worrying because she was afraid she would not be allowed to go to the boat races.
4. The teacher wondered what made the children so very restless.
5. Robert solved many problems in arithmetic.
6. Fred wished that he might study French.
7. We will have nice fresh strawberries for supper.
8. Mr. West recently took a trip to France.
9. Ralph rode the roan mare in the race.
10. The Rhine and the Rhone are beautiful rivers.

Test:

1. Can you do all the exercises in the Practice Material without confusing *w* and *r* [ɹ]?
2. Can you read all the sentences on page 110, pronouncing all the *r* [ɹ] sounds correctly?

CONTRACT 5**Objective:**

Correct use of *w* and *r* [ɹ] in sentences, paragraphs, and conversation.

Procedure:

See Contract 4.

Caution:

See Contract 4.

Practice Material:

Read the following sentences, exercising great care not to substitute *w* for *r* [ɹ]:

1. Rose was cramming for an examination in algebra.
2. The reasonably priced dresses are on the street floor.
3. "There are tricks in all trades."
4. The dogs followed the rabbit's tracks in the snow.
5. Have you read the April number of *Scribners' Magazine*?
6. There are some very interesting new books in the Free Public Library.
7. There is neither rhyme nor reason in the preacher's rambling sermons.
8. I wonder if I could borrow Mary's recipe for Hot Cross Buns?
9. Richard scribbled a hasty note to say that he would leave for Rochester tomorrow.
10. "I love thy rocks and rills,
Thy woods and templed hills,

My heart with rapture thrills
Like that above."

Read the following paragraph from Scott's *Ivanhoe*, exercising great care in the pronunciation of *r* [ɹ]:

Beside the swineherd, for such was Gurth's occupation, was seated, upon one of the fallen Druidical monuments, a person about ten years younger in appearance, and whose dress, though resembling his companions in form, was of better materials, and of a more fantastic appearance. His jacket had been stained of a bright purple hue, upon which there had been some attempt to paint grotesque ornaments in different colors. To the jacket he added a short cloak which scarcely reached halfway down his thigh; it was of crimson cloth, though a good deal soiled, lined with bright yellow; and as he could transfer it from one shoulder to the other, or at his pleasure draw it all around him, its width contrasted with its want of longitude, formed a fantastic piece of drapery. He had thin silver bracelets upon his arms, and on his neck a collar of the same metal, bearing the inscription, "Wamba, the son of Witless, is the thrall of Cedric of Rotherwood."

Test:

1. Can you read the exercises given in the Practice Material, pronouncing all the *r* [ɹ] sounds correctly?
2. Can you find another paragraph and read it, pronouncing the sound *r* [ɹ] correctly?
3. Who was Cedric of Rotherwood?
4. Can you tell the story of the tournament in *Ivanhoe*, pronouncing the *r* [ɹ] sounds correctly?

CONTRACT 6

Objective:

Correct pronunciation of *l* as initial, middle, and final sound.
Correct pronunciation of *l* in words, phrases, and sentences.

Procedure :

Spread the front of the tongue on the upper gum, and let the sound *l* come off both sides of the tongue.

Do the following exercises:

<i>lā</i>	<i>lā</i>	<i>lā</i> [leɹɪ]
<i>lī</i>	<i>lī</i>	<i>lī</i> [laɪ]
<i>lō</i>	<i>lō</i>	<i>lō</i> [loɹʊ]
<i>lē</i>	<i>lē</i>	<i>lē</i> [li:]

Proceed in like manner with other vowels and diphthongs.

Do the following exercises:

<i>īl</i>	<i>īl</i>	<i>īl</i> [ɪl]
<i>awl</i>	<i>awl</i>	<i>awl</i> [ɔ:l]
<i>ōl</i>	<i>ōl</i>	<i>ōl</i> [oɹʊl]
<i>ěl</i>	<i>ěl</i>	<i>ěl</i> [eɹl]

Proceed in like manner with other vowels and diphthongs.

Do the following exercise:

<i>lily</i>	<i>lily</i>	<i>lily</i>
<i>lolly</i>	<i>lolly</i>	<i>lolly</i>
<i>lally</i>	<i>lally</i>	<i>lally</i>

Caution :

Be sure that the tongue is flattened and held well front for this sound. Otherwise the sound will be the dialect form, the so-called "dark *l*."

Practice Material :

Say the following words, exercising great care in the pronunciation of *l*:

learn	lot	leal	pull	lily	wholly
lug	lie	lilt	roll	jelly	calling
loon	lane	fell	all	rally	lalling
look	loud	earl	loll	early	ailing
lone	loiter	lull	Carl	dully	filing
law	leer	pool	lisle	fully	howling

Read the following phrases, using great care in the pronunciation of *l*:

1. Leading a busy life.
2. Lending all he owned.
3. Attending a lively play.
4. Losing a lot of money.
5. Leaving for a long time.
6. Throwing out a life line.
7. Listening to a hailstorm.
8. Looking for landing lights.
9. Hanging clothes on the line.
10. Dilly-dallying in the hall.

Read the following sentences, exercising great care in the pronunciation of *l*:

1. We shall serve lettuce and tomato salad for luncheon.
2. Lillian had a delightful time at the play last night.
3. "Elaine, the lily-maid of Astolat."
4. The lad may possess a great deal of latent talent.
5. Leander was cutting his lawn with a lawn mower.
6. The locust trees are in blossom in June.
7. The poem *Evangeline* was written by Henry Wadsworth Longfellow.
8. James Russell Lowell wrote *The Vision of Sir Launfal*.
9. Lucy lost her emerald necklace near the lilypond.
10. Will you please lend me a lead pencil?

Test:

1. Can you do all the exercises in the Practice Material, pronouncing the sound *l* correctly?
2. Can you read all the sentences under the sound *l* in the practice exercises (page 109), pronouncing the sound correctly?
3. Can you tell the story of *The Vision of Sir Launfal*, pronouncing all the *l* sounds correctly?

CONTRACT 7

Objective:

Correct pronunciation of *l* in sentences, paragraphs, and conversation.

Procedure:

See Contract 6.

Caution :

If there is any difficulty in making the sound *l* clearly, press the tongue very slightly against the upper gum.

Practice Material :

Read the following sentences, exercising great care in the pronunciation of *l*:

1. "Whether we look, or whether we listen,
We hear life murmur or see it glisten."
2. "The little bird sits at his door in the sun,
Atilt like a blossom among the leaves,
And lets his illumined being o'er run
With the deluge of summer it receives."
3. It was such a clear night that William was sure he could see millions and trillions of stars.
4. Washington Irving wrote *The Legend of Sleepy Hollow*.
5. *The Lady of the Lake* is a long poem the action of which takes place in the highlands of Scotland.
6. Matilda's father lost a billion dollars in Wall Street.
7. Lucy is a filing clerk employed by Lovelace and Locke.
8. Have you read *The Deserted Village* by Oliver Goldsmith?
9. Step lightly, or else you may rouse the sleeping children.
10. "The evil that men do lives after them."

Read the following lines, being careful to pronounce the sound *l* correctly:

The little brook heard it and built a roof
'Neath which he could house him, winter-proof;
All night by the white stars' frosty gleams
He groined his arches and matched his beams;
Slender and clear were his crystal spars
As the lashes of light that trim the stars;
He sculptured every summer delight
In his halls and chambers out of sight;
Sometimes his tinkling waters slipt
Down through a frost-leaved forest crypt,

Long, sparkling aisles of steel-stemmed trees
Bending to counterfeit a breeze;
Sometimes the roof no fretwork knew
But silvery mosses that downward grew;
Sometimes it was carved in sharp relief
With quaint arabesques of ice-fern leaf;
Sometimes it was simply smooth and clear
For the gladness of Heaven to shine through, and here
He had caught the nodding bulrush-tops
And hung them thickly with diamond drops,
That crystallised the beams of moon and sun
And made a star of every one.

Test :

1. Can you read the sentences in the Practice Material, pronouncing the sound *l* correctly?
2. Can you read the lines of poetry in the Practice Material, pronouncing the sound *l* correctly?
3. Can you find a prose paragraph and then read it, pronouncing the sound *l* correctly?

CONTRACT 8

Objective :

Correct pronunciation of sibilant sounds.

Procedure :

See the contracts for lisping (pages 237-263); review the Practice Material in these contracts.

CONTRACT 9

Objective :

Correct pronunciation of all sounds in sentences and conversation.

Procedure :

See Contracts 2, 4, 6, and any others you need for review.

Caution :

Go slowly, and be careful about the pronunciation of difficult sounds.

Practice Material :

Read the following sentences:

1. Please turn on the electric light in the living room.
2. Rebecca turned around and stood looking out of the window.
3. Mrs. Reed is president of the Women's Relief Bureau.
4. Be sure to turn to the right when you come to the corner of Raritan Street and Ridgewood Road.
5. Have you ever read *Love's Labour's Lost*?
6. *Love's Labour's Lost* is one of the earlier plays of William Shakespeare.
7. Mrs. Lester sent her little daughter to Ladycliff Academy.
8. The automobile was laden with bright red apples.
9. Gilbert and Sullivan were well-known writers of light opera.
10. *A Christmas Carol* is a well-loved story by Charles Dickens.
11. The king lavished great riches upon his favorite courtiers.
12. Make a list of all the difficult sounds in these sentences.
13. Nearly everyone loves the spring time.
14. Laura left her automobile license in the bureau drawer.
15. If you are an early riser, you will not be late to school.
16. It will be a pleasure to go there.
17. The noise on the fifth floor was unbearable last night.
18. We danced for a while after the theater.

Answer the following questions in complete sentences:

1. Who said, "Give me liberty or give me death!"?
2. Which is your favorite season of the year? Why?

3. Where is the Statue of Liberty located?
4. In what book is Uriah Heep a well-known character?
5. Of what famous revolution was "Liberty, Equality, Fraternity" the slogan?
6. (a) What is your favorite game?
(b) Explain the rules of this game clearly and carefully.
7. Describe a trip you have taken recently.
8. What is your favorite poem?
9. Who wrote "Snow Bound"?
10. What does eleven times eleven equal?
11. Who said, "The quality of mercy is not strained"?
12. From what poem are the following lines taken:

"Cannon to left of them,
Cannon to right of them,
Cannon in front of them
Volleyed and thundered."

13. Who wrote the above poem?
14. What is your favorite study? Why?
15. What does the following proverb mean: "It is a long lane that has no turning"?

Test:

1. Can you read the sentences in the Practice Material, pronouncing all sounds correctly?
2. Can you answer all the questions in the Practice Material in complete sentences and pronounce all sounds correctly?
3. Can you carry on a conversation, pronouncing all sounds correctly?

CONTRACT 10

Objective:

Correct pronunciation of all sounds in prepared paragraphs, sight reading, and conversation.

Procedure :

See Contract 9.

Caution :

See Contract 9.

Practice Material :

Read the following paragraphs from Scott's *Ivanhoe*, pronouncing all sounds correctly:

The door accordingly was opened; and the hermit, a large, strong-built man, in his sack-cloth gown and hood, girt with a rope of rushes, stood before the knight. He had in one hand a lighted torch, or link, and in the other a baton of crabtree, so thick and heavy, that it might well be termed a club. Two large shaggy dogs, half greyhound, half mastiff, stood ready to rush upon the traveller as soon as the door should be opened. But when the torch glanced upon the lofty crest and golden spurs of the knight, who stood without, the hermit, altering probably his original intentions, repressed the rage of his auxiliaries, and, changing his tone to a sort of churlish courtesy, invited the knight to enter his hut, making excuse for his unwillingness to open his lodge after sunset, by alleging the multitude of robbers and outlaws who were abroad, and who gave no honor to Our Lady or St. Dunstan, nor to those holy men who spend life in their service.

"The poverty of your cell, good father," said the knight, looking around him, and seeing nothing but a bed of leaves, a crucifix rudely carved in oak, a missal, with a rough hewn table and two stools, and one or two clumsy articles of furniture—"the poverty of your cell should seem a sufficient defense against any risk of thieves, not to mention the aid of two trusty dogs, large and strong enough, I think, to pull down a stag, and of course, a match for most men."

"The good keeper of the forest," said the hermit, "hath allowed me the use of these animals, to protect my solitude until the times shall mend."

Having said this, he fixed his torch in a twisted branch of iron which served for a candlestick; and placing the oaken trivet before the embers of the fire, which he refreshed with some dry wood, he placed a stool upon one side of the table, and beckoned the knight to do the same upon the other.

Classroom conversation based on the following suggested topics:

Robin Hood and His Merry Men

The Identity of the Black Knight (referred to in the passage from *Ivanhoe*)

How the Black Knight and the Hermit Spent the Evening

The Most Interesting Character in the Story of *Ivanhoe*

My Favorite Book

Selections for sight reading from the following suggested books:

Scott, *Ivanhoe*

———*Red Gauntlet*

Stevenson, *Treasure Island*

———*Travels with a Donkey*

Salten, *Bambi*

Dickens, *Christmas Stories*

Test:

1. Can you read the paragraphs given in the Practice Material, pronouncing all sounds correctly?
2. Can you read at sight, pronouncing all sounds correctly?
3. Are you careful to pronounce all sounds correctly when you are talking to your family and friends?

APPENDIX

PRONUNCIATION LIST

PRONUNCIATION KEY

BIBLIOGRAPHY

Pronunciation List

A

abdomen
absolutely
absorb
absurd
accelerator
acclimate
across
activity
address
adjoin
adjourn
admirable
adult
advertisement
aerial
aeroplane
after
alias
allege
allies
alumni
amateur
amenable
American
amicable
apparatus
applicable
apricot
apron
architecture
Arctic
aristocrat

artists
aspirant
athlete
athletic
attacked
audacious
aviation
awful
ay *or* aye (*yes*)
ay *or* aye (*for-*
ever)

B

battle
beautiful
because
being
bestial
book
bravado
breadths
Broadway
burst

C

Calliope
calm
candy
can't
catch
cello
cement

cerebrum
champion
chaos
chasm
chastisement
chimney
chiroprapist
chocolate
city
clangor
clique
clothes
coadjutor
coffee
college
combatant
comely
comfortable
comma
commandant
company
comparable
compass
condolence
constitution
construe
consummate
contemplate
contractor
contrary
costume
couldn't
coupon
courteous

courtier
creek
cruel
culinary
curtsy

D

dance
data
daughter
deaf
defects
deficit
depths
despicable
detail
diamond
dictionary
didn't
diphtheria
diphthong
dirigible
disaster
discretion
drama
drawing
drought
drowned
duke
duty

E

economic
eighths

eleven
elm
endure
engine
England
English
entire
escape
exemplary
exigency
exquisite
extant
extraordinary

F

failure
fairy
family
faucet
February
fellow
fifths
film
finally
finance
finger
first
five
forehead
formidable
fought
fragrance
frequent (*adj.*,
v.)

G

garage
garrulous

geneology
general
gentleman
genuine
geometry
German
gesture
giant
gibbet
gifts
girl
God
gondola
government
gratis
grievous
grimace
grovel
guests

H

half
hangar
hanger
harass
hearth
height
helm
history
honorable
hospitable
howl
huge
human
humble

I

ignominy
impious

implacable
inclement
incomparable
indisputable
inexplicable
infamous
infantile
influence
inquiry
insane
interesting
irrelevant
irrevocable
isolate
Italian

J

judge
just

K

kept
kettle
kiln

L

lamentable
language
lantern
Latin
laugh
learn
length
lenient
library
lineament
linger

literature
little
livelong
longer
longevity
lyceum

M

magazine
mausoleum
mauve
memorable
might
military
million
minutely
mischievous
mountain
municipal

N

nature
necessary
new
now

O

oaths
obesity
obligatory
office
ogre
oil
only
open
orchestra
orgy
our

P

parent
particularly
party
past
pathos
peculiarly
penalize
perilous
personality
piano
picture
poem
point
police
positively
precedence
precedent
precocious
prestige
primarily
prison
probably
program
psalm
ptomaine
pumpkin

Q

quay
quiet

R

radiator
rather
really

recess
recognize
remonstrate
reputable
requisite
research
resource
respiratory
respite
ribald
ridiculous
rinse
robust
romance
route

S

sacrilegious
salutary
sandwich
satiety
Saturday
scenic
science
scourge
secondary
secretary
senile
sentences
simultaneous
since
sinecure
singer
single
slough (*n., v.*)
solace
sound
sovereign

spectator
squalor
started
statistics
status
strength
stronger
strongest
subtle
such
suggest
superfluous
swept

T

taught
tedious
telephone
temperature
tepee
that
theater
thirty
this
three
tomato
toward
tremendous
truths
tube
Tuesday
tune
twenty

U

umbrella

umpire
untoward

V

vagary
various
vaudeville
vehement
version
voluminous

W

wanted
wasp
water
whip
widths
William
window
with
wont
won't

Y

yellow
yesterday
younger
youngest
youths

Z

zealous
zoölogy

Pronunciation Key*

Key Word	Diacritical Marking	International Phonetic Script	
		PRINTED FORM	WRITTEN FORM

Vowels

see.....	ē	i:	î:
it.....	ĭ	ɪ	ɪ
let.....	ě	eɾ	eɾ
there.....	â	ɛ:	ɛ:
at.....	ă	æ	æ
ask.....	â	ɑ	ɑ
bird.....	û	ɜ:	ɜ:
about.....	à	ə	ə
up.....	ũ	ʌ	ʌ
moon.....	ōō	u:	u:
foot.....	oo	ʊ	ʊ
obey.....	ō	oɾ	oɾ
all.....	ô	ɔ:	ɔ:
long.....	ǒ	ɒ	ɒ
farther.....	ä	ɑ:	ɑ:

Diphthongs

ate.....	ā	eɾɪ	eɾɪ
ice.....	ī	ɛɪ	ɛɪ
old.....	ō	oɾʊ	oɾʊ
how.....	ow	ɑʊ	ɑʊ
choice.....	oi	ɔɪ	ɔɪ
here.....	ere	ɪə	ɪə
there.....	ere	eə	eə
poor.....	oor	ʊə	ʊə
floor.....	oor	ɔə	ɔə

* Adapted with permission from *Teaching Speech in Secondary Schools*, by Letitia Raubicheck, published by Prentice-Hall, Inc.

Pronunciation Key

Key Word	Diacritical Marking	International Phonetic Script	
		PRINTED FORM	WRITTEN FORM
Consonants			
pipe.....	p	p	p
bit.....	b	b	b
man.....	m	m	m
wet.....	w	w	w
which.....	wh	ʍ	ʍ
fife.....	f	f	f
very.....	v	v	v
think.....	th	θ	θ
that.....	th	ð	ð
tight.....	t	t	t
did.....	d	d	d
none.....	n	n	n
lull.....	l	l	l
ran.....	r	r	r
sister.....	s	s	s
zero.....	z	z	z
sure.....	sh	ʃ	ʃ
pleasure.....	zh	ʒ	ʒ
church.....	ch	tʃ	tʃ
judge.....	j	dʒ	dʒ
young.....	y	j	j
kick.....	k	k	k
gig.....	g	g	g
song.....	ng	ŋ	ŋ
hunt.....	h	h	h

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Index



Index

A

Abdominal muscles, 5, 6
 Accent, foreign, 53
 Aphonia, hysterical, 63
 Articulation, organs of, 6
 Aspirate, 39

B

Back vowels, 26
 Bibliography, 325
 Breathiness, 10, 11
 contracts for, 133-146
 Breathing exercises, 6, 7, 8
 Breathing process, 5
 exhalation, 5, 6
 inhalation, 5, 6
 Bronchi, 4, 5, 6
 Bronchial tubes, 4, 5, 6

C

Careless speech, 51
 exercises for, 52
 Chronic laryngitis, 12
 Cleft palate, 61
 Cognate substitutions, 31
 exercises for correction of, 127
 Consonants, 30
 aspirate, 39
 back-tongue palate, 37, 38
 cognates, 31
 continuants, 30
 fricatives, 30
 front-of-tongue, 34, 35, 36
 lateral, 31
 lip, 31, 32
 mid-tongue-palate, 37
 nasal continuants, 30
 plosives, 30

Consonants (*cont.*):

 rules for ng, 38
 semi-vowels, 30
 sibilant fricatives, 30, 35, 36
 teeth-lip, 33
 teeth-tongue, 33
 voiced, 31
 voiceless, 31
 Contract method, xvii
 how to use, xvii, xviii
 Contracts, 131
 breathiness, 133-146
 defective phonation, 297-315
 denasalization, 181-199
 foreign accent, 201-235
 hoarse voice and throatiness,
 147-164
 lispings, 237-263
 nasality, 165-180
 stammering, 265-296

D

Defective phonation, 50
 contracts for, 297-315
 Denasalization, 13
 causes of, 13
 contracts for, 181-199
 Deviate septum, 12
 Diaphragm, 5, 6
 exhalation, 6
 inhalation, 5
 Diphthongs, 29
 falling, 30
 rising, 29

E

Ear-training, 49
 exercises for, 76

Emotional disorders, 12, 48, 63

cluttering, 64

hysterical aphonia, 63

hysterical hoarseness, 64

neurotic lisp, 63

stammering, 64

English:

intonation, 44

sounds of, 20

Epiglottis, 4, 18

Exercises, 6-8, 52, 61, 62, 73-129

breathing, 6, 7, 8

consonants, 95

b-p, 95

m, 103

w, wh [ʍ], 97

th, voiced [ð], and unvoiced [θ], 98

f-v, 99

d-t, 100

n, 105

l, 108

r [r], [ɹ], 110

y [j], 112

ū [ju:], 113

g-k, 102

ng [ŋ], [ŋg], 106

h, 111

s (general), 115

s (initial), 114

z, 117

sk-sl, 120

sm-sn, 121

sp-sw, 119

st (general), 123

st (initial), 122

sh [ʃ], zh [ʒ], 125

j [dʒ], ch [tʃ], 126

correction of careless speech, 52, 77

correction of cleft palate speech, 62

correction of cognate substitutions, 127

diphthongs, 89

ā [eɪ], 91

ī [aɪ], 89

ō [oʊ], 90

ow [aʊ], 93

Exercises, diphthongs (*cont.*):

oi [ɔɪ], 92

ere (there) [ɛə], 94

ere (here) [ɪə], 94

oor (floor) [ɔə], 94

oor (poor) [ʊə], 94

ear-training, 76

lip and jaw, 74

lispings, 114-127

relaxation, 73

tongue control, 73

tongue-tie, 61

voice, 75

vowels, 79

ē [i:], 79

ī [ɪ], 80

ē [eɪ], 81

ǣ [æ], 82

à [a], 83

û [ɜ:], 84

ũ [ʌ], 85

ōō [u:], 86

ōō [ʊ], 86

ô [ɔ:], 87

ö [ʊ], 88

ä [ɑ:], 83

F

Falling diphthongs, 30

Foreign accent, 53

characteristics of, 53

contracts for, 201-235

Germanic, 54

Italian, 54

Near East, 55

Slavic, 56

Spanish, 55

Yiddish, 54

Fraenum, 60

Front vowels, 22

Functional defects, 48

careless speech, 51

defective phonation, 50

foreign accent, 53

inorganic lispings, 56

lateral emission lispings, 57

nasal emission lispings, 57

G

Germanic accent, 54

H

High pitch, 9
 Hoarse voice, 12
 causes of, 12
 contracts for, 147-164
 Hoarseness, hysterical, 64
 Hysterical aphonia, 63
 Hysterical hoarseness, 12

I

Inorganic lisping, 56
 Intercoastal muscles, 6
 Intonation, 43
 English, 44
 Klinghardt, Hermann, system of, 43
 Italian accent, 54

K

Key to Pronunciation, 322, 323
 Klinghardt, Hermann, 43

L

Larynx, 4, 12, 18
 Lateral emission lisping, 57
 Lingual protrusion lisping, 56
 Lip and jaw exercises, 74
 Lips, 18
 Lisping, 48, 56, 57, 59, 63
 contracts for, 237-263
 defined, 56
 inorganic, 56
 lateral emission, 56, 57
 lingual protrusion, 56
 malocclusive, 59
 nasal emission, 56, 57
 neurotic, 63
 Lungs, 4, 5, 6

M

Malocclusive lisping, 59
 Mid vowels, 25

N

Nasal emission lisping, 57
 Nasal resonance, 12
 Nasality, 13, 19
 contracts for, 165-180
 lazy, 13
 tense, 13
 Neurotic lisping, 63

O

Organic defects, 48, 59
 cleft palate, 61
 malocclusive lisping, 59
 tongue-tie, 60
 Organs of articulation, 17
 hard palate, 17, 18
 lips, 17, 18
 lower jaw, 18, 19
 soft palate, 12, 17, 18
 teeth, 17, 18
 tongue, 17, 18
 upper gum, 17, 18
 upper jaw, 17, 18
 uvula, 17, 18, 19

P

Pharyngeal resonance, 11, 148
 Pharynx, 5, 18
 Phonation, defective, 50
 contracts for, 297-315
 Phrasing, 8
 Pitch, 10
 changing of, 10
 Pleasing voice, 10
 characteristics of, 10
 Pronunciation aids, xviii
 pronunciation key (chart), 322, 323
 pronunciation list, 319

R

Raubicheck, Dr. Letitia, *quoted*, 66
 Relaxation exercises, 73
 Resonance, 6
 head, 6

Resonance (*cont.*):

- mouth, 6
- nasal, 6, 12
- pharyngeal, 11, 148
- throat, 11
- well-balanced, 11

Rising diphthongs, 29

Rules:

- for ng, 38
- for stammerers, 68

S

Sinus infection, 12, 13

Slavic accent, 56

Soft palate, 13, 19

- control of, 19

Sounds of English, 20

consonants, 30

- b, 32, 95
- p, 32, 95
- m, 32, 103
- w, 32, 97
- wh [ʍ], 32, 97
- v, 33, 99
- f, 33, 99
- th, voiced [ð], 33, 98
- th, voiceless [θ], 33, 98
- d, 34, 100
- t, 34, 100
- l, 34, 108
- r [ɹ], 35, 110
- r [r], 35, 110
- z, 35, 117
- s, 35, 114, 115, 119, 120, 121, 122, 123
- zh [ʒ], 36, 125
- sh [ʃ], 36, 125
- j [dʒ], 36, 126
- ch [tʃ], 36, 126
- y [j], 37, 112, 113
- g, 37, 102
- k, 37, 102
- ng [ŋ], 38, 106
- h, 39, 111

diphthongs, 29

falling, 30

- ere as in there [eɪ], 23, 30
- ere as in here [ɪə], 22, 30

Sounds of English, diphthongs,

falling (*cont.*):

- oor as in poor [ʊə], 30
- oor as in floor [ɔə], 30

rising, 29

- ā as in ate [eɪ], 23, 29
- ī as in ice [aɪ], 24, 29
- ō as in old [oʊ], 27, 29
- ow as in how [aʊ], 28, 29
- oi as in choice [ɔɪ], 27, 29

vowels, 22

- ē as in see [i:], 22
- ī as in it [ɪ], 22
- ě as in let [eɪ], 23
- â as in there [ɛ:], 23
- ă as in at [æ], 24
- â as in ask [a], 24
- û as in bird [ɜ:], 25
- â as in about [ə], 25
- ŭ as in up [ʌ], 26
- ōō as in moon [u:], 26
- ōō as in foot [ʊ], 27
- ō as in obey [oɪ], 27
- ô as in all [ɔ:], 27
- ö as in long [ɒ], 28
- ä as in father [ɑ:], 28

Spanish accent, 55

Speech Pathology, 67

Speech problems, 47

- emotional disorders, 48, 63
- functional defects, 48, 50
- organic defects, 48, 59

Spoken Word, 66

Stammerers, 66, 68

- helps for, 66

- rules for, 68

Stammering, 64

- contracts for, 265–296

Stinchfield, Dr. Sarah, *quoted*, 67

Strong and weak forms, 40

- word list (two forms), 42

T

Throatiness, 11, 148

- contracts for, 147–164

Tongue, 18

- exercises for control of, 73

Tongue-tie, 61
 exercises for control of tongue,
 61, 73
 fraenum, 60

U

Uvula, 19

V

Vocal bands, 3, 6, 18
Vocal mechanism, 3, 4, 5, 6
 abdominal cavity, 3
 abdominal muscles, 5, 6
 bronchi, 4, 5, 6
 bronchial tubes, 4, 5, 6
 chest cavity, 4, 6
 diaphragm, 5, 6
 epiglottis, 4, 18
 intercostal muscles, 6
 larynx, 3, 4, 5, 6, 18
 lungs, 4, 5, 6
 pharynx, 5, 18

Vocal mechanism (*cont.*):
 pulmonary sacs, 5, 6
 resonance, 6
 thorax, 5
 trachea, 4, 5, 6
 vocal bands, 3, 6, 18

Voice:

 exercises, 75
 problems, 9
 breathiness, 10, 11
 denasalization, 13
 high pitch, 9
 nasality, 12
 pharyngeal resonance, 11
 throatiness, 11

Voice and Speech Problems, 56

Vowels, 20

 back vowels, 26
 front vowels, 22
 mid vowels, 25
 neutral vowel, 25

Y

Yiddish accent, 54



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